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A CATALOGUE
OF THE
COLLECTION OF DRAWINGS
BY THE
OLD MASTERS,
FORMED BY THE LATE
W. MAYOR, ESQ.,
OF BAYSWATER.

N.C.
913.02
May

NC
913.02
May.

IAN ROBERTSON.



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A letter from Keats to Wm
Mayor has been discovered recently (1938).
Keats probably met him at Haydon's
or through Haydon.

A Brief Chronological Description

OF A COLLECTION OF

ORIGINAL DRAWINGS

AND SKETCHES

BY

THE OLD MASTERS

THIS COLLECTION OF DRAWINGS,

FORMED BY THE LATE WILLIAM MAYOR,

CAN BE SEEN

BY APPOINTMENT

AT

MESSRS. HOGARTH'S, 96 MOUNT STREET,

GROSVENOR SQUARE,

LONDON, W.

**THE RESULT OF UPWARDS OF FIFTY YEARS' EXPERIENCE AND
RESEARCH.**

LONDON.

—
1875.

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A Brief Chronological Description
OF A COLLECTION OF
ORIGINAL DRAWINGS
AND SKETCHES

BY
THE OLD MASTERS

OF THE DIFFERENT SCHOOLS OF EUROPE,

*From the Revival of Art in Italy in the XIIIth to the XIXth
Century;*

FORMED BY THE LATE

MR. WILLIAM MAYOR,

Of Bayswater Hill, London,

THE RESULT OF UPWARDS OF FIFTY YEARS' EXPERIENCE AND
RESEARCH.

LONDON.

—
1875.



NOV 1907

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PREFACE.

THAT drawings and sketches have been held in estimation from the earliest period numerous examples still existing in the possession of Continental museums and private families sufficiently attest. And as art progressed, and England began to waken to its importance, having no native produce of our own, royal and noble persons soon began to exchange their wealth to obtain in return a property that, while it affords delight to the possessor, imparts information to the beholder. It was by these means that Henry VII. first became acquainted with the works of Maubeuze and Torrigiano, and that his son Henry sought to induce Raffaele and other eminent men to come to this country.

The first collector who systematically got together the drawings and sketches of the great masters was Giorgio Vasari, the friend and pupil of Michael Angelo, consequently the contemporary of many of the eminent men upon whose works we now look with so much respect and admiration. His collection consisted of several volumes, which he often refers to in his *Lives of the Painters*. They were preserved with great care, and the ornamental borders with which he mounted them are not esteemed as the least valuable of his designs. Vasari's example was followed by the Italian nobility and gentry;* hence it is that our

* Cardinal Leopold collected many thousand examples from the age of Cimabue to his own time, preserved in Florence in about one hundred volumes.

kings, dukes, lords, and gentry, brought to England so many fine examples.

The same desire to possess these masterpieces—these stepping-stones to excellence and grammar of art—that influenced the Italian nobility had its counterpart in Henry VIII., to whom we are indebted for so many fine drawings by Holbein remaining in this country; and it is something to our credit that it was in England, whose climate to the end of the eighteenth century was said to be prejudicial to the growth of art, he learnt painting in water colours.

The first collection of drawings of a miscellaneous character made here was that formed by Thomas Howard, Earl of Arundel, part of which was sold when the Earl left England, many of them passing into the collection of Charles I. After the death of the King the important collection he possessed was sold; and among the buyers of his drawings was one foreigner in particular, a wealthy man, of good taste and judgment, viz. M. Everard Jabach, a Parisian banker, who bought very largely and carried them to Paris, where, in the Rue St. Méry, he had formed a vast assemblage of the choicest description of works of art. After a lapse of seventeen years, in consequence of his affairs becoming embarrassed, he proposed to the King (Louis XIV.) to sell his collection. The monarch consulted with his Minister Colbert, and decided to purchase the drawings by the old masters and the pictures, leaving it to him to arrange the terms. After the affair was concluded they became the property of the Crown, and were conveyed to the Louvre, where they have since remained.

Other collectors soon arose in France, and pre-eminent among them was M. Crozat's, whose collection consisted of 19,000 examples, many of them small and slight, but, as Richardson said, 'All were good.' Many of them he purchased from the Marquis Antuldi, who inherited them from his ancestors, who had them direct from the artists. A large portion of this collection, including many fine Raffaelles, was purchased by the Empress of Russia, and are now in the Hermitage. Another large purchaser was the custodian of the collection, M. Mariette, at whose death they were sold by auction. An interesting catalogue of this sale,

with drawings on the margin of the choicest pieces, is in the collection of the Earl of Ellesmere.

The taste for drawings by the great masters created by the King and the Earl of Arundel seems never to have been lost in England. Sir Peter Lely formed a collection, to which he subsequently added by purchase the remaining half of the Arundel collection, and at his death the sale by auction produced 1848*l.* 9*s.* 6*d.* Philip Henry Lankrink, who assisted Lely by painting the backgrounds to his pictures, bought more largely at the sale than he could afford to pay for, and they were resold during his lifetime; but the greatest purchaser was William Gibson, the artist, who added by this opportunity very largely to his collection. Rubens had previously collected many drawings of the Italian school, but as he mostly wrought upon them, they have to a certain extent lost their individuality, and merged into examples by his hand. Vandyke occasionally did the same.

Riley formed a large collection, which Richardson inherited by marriage with a relative of the artist.

Talman, son of the architect, formed his collection chiefly during a residence in Italy.

Howard had several fine drawings, now at Chatsworth.

Jervais was another who, with wealth and opportunity, formed a splendid collection, which was sold in 1741. Richardson's sale of 4749 examples extended over eighteen days, many of them being purchased by his son-in-law Hudson; and Reynolds, the pupil of Hudson, in like manner bought a great many specimens at Hudson's sale. Sir Joshua's drawings were sold by auction after his death, and many were bought by and added to the collection of Benjamin West, whose collection again in turn came to the hammer.

Cosway and Otley formed collections, the latter having purchased at Florence the drawings consigned there by Vicars. It may not be out of place to remark, that the Chevalier Vicars, for his excellent judgment, was employed by the French Government during the invasion of Italy, to select such pictures as he considered worthy of the French nation. This gave him introduction to all the collections, public and private; and as drawings and

sketches were not included in his instructions, he contrived to do considerable business in this way upon his own account. But the choicest collection ever formed was that made by Sir Thomas Lawrence at a cost of upwards 70,000*l*. It contained 5000 examples, 3500 of which were of the choicest character. Unfortunately, in an evil hour, 1500 examples, set apart as of a secondary character, or to be excluded altogether, got incorporated with them, much to the deterioration of the collection. An estimate of the value, which drawings and sketches are to the arts of a country, will be seen in the fact, that all these collections were made by the most eminent artists of the day, among them three Presidents of the Royal Academy, and that the drawings, like a heirloom, have regularly descended to our own period. Hence it is, that while many of the pictures of which they were the parents have ceased to exist, they still live and preserve a spirit and freshness, that keeps alive the reputation of their great authors.

Other collections have been formed in England, such as the Duke of Devonshire's, at Chatsworth; the collection at Windsor, which, when inherited by her Majesty, was contained in fifty volumes. Dr. Mead had a numerous collection. Charles Rogers' sale occupied nine days; Fagel's, six; that of General Morrison, to whom Mr. Kimpton had bequeathed his collection, ten days. John Burnard's collection contained 1700 examples; and Lord Spencer's sold for upwards of 1330*l*.; not to mention those of Lord Pembroke, Mr. Pond, &c.

The enterprise of taste and trade has contributed largely to the introduction of this description of works of art into England. The Padre Resta, whose portrait Carlo Maratti etched looking at a drawing, formed a fine collection, which afterwards belonged to the Bishop of Urezzo. This collection Lord Somers, when ambassador at Naples, purchased and brought to England. Benedetto Luti's collection, of nearly 1500 drawings, was bought and brought to England by Mr. Kent. Mr. Bouverie bought, from the descendants of Guerchino, the drawings that had remained in their possession since that artist's death. They are exceedingly fine, and may be known by his mark upon them—a small B. The Messrs. Woodburne purchased from the Marquis Vindé, for 5000*l*.

the celebrated Digonville collection, as they also did that of Count Legoy's small but choice collection of 138 drawings; and the remainder of Vicars' drawings, which he had in Paris. All these they sold to Mr. Dimsdale, and at that gentleman's death they were dispersed. It will be seen that most of the fine collections have found their way to this country, and to a great extent still remain with us, locked up in private collections; for, except a few in the British Museum, they are a dead letter to the British public; and it forms a just complaint against the authorities of our public exhibitions, that while the drawings of the great masters of old form one of the leading features in the Louvre, there is hardly a solitary example to be seen publicly in England.

Mr. Mayor, who formed the present collection, has done so under very favourable opportunities. In early life his love for art caused him to place himself in the studio of Haydon, at that time considered the most prominent historical painter of the day. Here he formed a friendship with his fellow-pupils, the Landseers, W. Bewick, and George Lance; men whose works are held in the greatest estimation. His instruction under Haydon led him to see and appreciate the importance which drawings by the old masters were to one seeking information; and desiring to mature his judgment, he journeyed to the Continent.

An introduction, shortly after his return, to Sir Thomas Lawrence (who complimented him upon his discrimination, showed him a portion of his own collection, and desired to possess some of the sketches he had purchased), appears to have had its influence upon his future movements, for from that period, for half-a-century all but two years, he devoted his entire attention to this one pursuit. Thus, with an artist's education, an eye most sensitive to originality of execution, and time and means at his command, for purchasing and acquiring an acquaintance with the several masters, he became, both at home and abroad, where he spent much of his time, an authority on the subject, and unquestionably his influence was very great. As a matter of course, in forming the present collection he acquired a vast number of examples which he did not care to keep. These he disposed of, making no secret of their not belonging to his private collection.

His death now renders it necessary that the entire collection should be sold, it has, therefore, been catalogued, and the additions marked with an asterisk.

J. H.

96 *Mount Street, Grosvenor Square,*
June, 1875.





Florentine, Umbrian, and Roman Schools.

GIOVANNI CIMABUE.

Natus 1240. Obit 1300.

1. *The Nativity of our Saviour.* An illuminated drawing in colours and gold on vellum, cut from a choral Missal.
H. 6 $\frac{3}{8}$ in. W. 5 $\frac{1}{2}$ in.

THIRTEENTH CENTURY.

2. *The Crucifixion of our Saviour.* To the right are the two Maries, on the left a man is piercing our Saviour with a spear, in front of whom stands a quaintly dressed figure, who is pointing up at the cross. In a medallion at the foot is a curious representation of the Resurrection, and the date 1200. In colours on vellum heightened with gold.
H. 12 in. W. 6 $\frac{1}{2}$ in.

Ex Collection Count Gelozzi or Gelosi of Genova.

GIOTTO DI BONDONE.

Nat. 1276. Ob. 1336.

3. *The Crucifixion of our Saviour.* A draped figure standing on each side of the cross. *Pen and bistre on parchment.*
H. 3 $\frac{3}{8}$ in. W. 2 $\frac{3}{8}$ in.

DONATELLO.

Nat. 1383. Ob. 1466.

4. *The Crucifixion of the Saviour.* This drawing has been alternately ascribed to Donatello and Michel Angelo, but is more probably by the hand of Raffaello in his latest and grandest manner, possessing neither the rigidity nor the an-

gularity of form of Donatello, nor the exaggerated development of muscle of Michel Angelo; but, on the contrary, possesses all the charms of simplicity and grace of Raffaelle, especially in the contour of the figure of Mary Magdalen at the foot of the cross; moreover, there is a divine impress of majesty and resignation in the head and figure of Christ, which none but the hand of Raffaelle could so well express.
Reed pen and bistre.

H. 13½ in. W. 8 in.

DONATELLO.

5. A study for a full-length figure of an Evangelist. *Pen and bistre.*

H. 15½ in. W. 7½.

Ex Collection Sir Joshua Reynolds and Sir Thomas Lawrence.

FRA GIOVANNI ANGELICO, DA FIESOLE.

Nat. 1387. Ob. 1445.

6. A study of a Monk. Close by it is another study of the same head. *Sepia, heightened with white on a green ground.*

H. 8½ in. W. 5½ in.

MASO DA SAN GIOVANNI (DETTO MASACCIO).

Nat. 1401. Ob. 1443.

7. Portrait of an elderly man, wearing a cap, in the costume of the fifteenth century. *Silver point, heightened with white on a red ground.*

H. 11½ in. W. 8½ in.

ANDREA MANTEGNA.

Nat. 1431. Ob. 1506.

8. A design for part of the picture of the Triumphal Procession of Julius Cæsar at Hampton Court Palace. *Fine pen and bistre, heightened with white.*

H. 9½ in. W. 8½ in.

Ex Collection William Esdaile and Sir Thomas Lawrence.

* ANDREA MANTEGNA.

9. Study of a group of Roman Armour; on the reverse, a study of drapery for the figure of a man holding a book (St. John). Engraved by Campagnola. *Pen and bistre.*

H. $6\frac{1}{2}$ in. W. $9\frac{1}{4}$ in.

* ANDREA MANTEGNA.

10. A Bacchanalian Dance. A group of three females, a man and boy, are dancing with musical instruments around the statue of Bacchus. A child leads the procession holding a lotus flower, and the rear is formed by an unseen figure carrying a vine-pole. *Pen and bistre, washed.*

H. 10 in. W. $7\frac{1}{2}$ in.

Ex Collection J. P. Zoomes and Sir Thomas Lawrence.

DONATO LAZZARI (DETTO BRAMANTE D'URBINO).

Nat. 1444. Ob. 1514.

11. Study of a full-length Female Figure draped. *Bistre, heightened with white on grey paper.*

H. $13\frac{1}{2}$ in. W. $9\frac{1}{2}$ in.

LEONARDO DA VINCI.

Nat. 1445. Ob. 1520.

12. A study for the Head of a Philosopher. *Metal point, heightened with white on a prepared ground.*

H. $5\frac{1}{8}$ in. W. $4\frac{1}{8}$ in.

J. S. H.

LEONARDO DA VINCI.

13. A study of Horses for the unfinished cartoon of the Battle for the Standard. *Pen and bistre.*

H. $11\frac{1}{4}$ in. W. $15\frac{1}{4}$ in.

Ex Collection Lord Arundel and Sir Peter Lely.

LEONARDO DA VINCI.

14. A Caricature Head of an Old Woman. *Pen and bistre.*

H. $5\frac{1}{2}$ in. W. $4\frac{1}{4}$ in.

LEONARDO DA VINCI.

15. Study for the Head of an Apostle, in the picture of the Last Supper, probably intended for Judas Iscariot. *Red chalk.*

H. $6\frac{1}{2}$ in. W. $4\frac{1}{4}$ in.

*LEONARDO DA VINCI.

16. Study of four Heads. *Pen.*

H. $4\frac{1}{2}$ in. W. $5\frac{1}{2}$ in.

PIETRO VANNUCCI (DETTO PIETRO PERUGINO).

Nat. 1446. Ob. 1524.

17. Study for the Figure of St. Augustin, holding a book in one hand and a crosier in the other. *Metal point, heightened with white on grey paper.*

H. $9\frac{1}{2}$ in. W. $7\frac{1}{2}$ in.

PIETRO VANNUCCI (DETTO PIETRO PERUGINO).

18. A Study for the Figure of Scipio, painted in fresco in the College of Nobles at Perugia. *Fine pen and bistre.*

H. $8\frac{1}{2}$ in. W. $6\frac{1}{4}$ in.

On the reverse are studies of ornaments.

*PIETRO VANNUCCI (DETTO PIETRO PERUGINO).

19. St. Peter praying. *Pen and bistre of Count Gelozzi.*

H. $7\frac{1}{2}$ in. W. $4\frac{1}{2}$ in.

Ex Collection Count Gelozzi.

* PIETRO VANNUCCI (DETTO PIETRO PERUGINO).

20. Study of two figures (Philip baptizing the Eunuch). The figures are both kneeling and in the act of prayer. A similar study is engraved by Leroy, and attributed to Raffaello. *Pen and bistre.*

H. 7 $\frac{3}{8}$ in. W. 6 $\frac{1}{4}$ in.

LORENZO SCIARPELLONI (DETTO LORENZO DI CREDO).

Nat. 1449. Ob. 1536.

21. A Study for the Head of a Young Man looking upwards. *Silver point, heightened with white.*

H. 8 $\frac{1}{2}$ in. W. 7 $\frac{1}{4}$ in.

Ex Collection Charles Rogers.

LORENZO SCIARPELLONI (DETTO LORENZO DI CREDO).

22. Portrait of a Young Man with a hat on. *Silver point, heightened with white on a prepared ground.*

H. 9 in. W. 5 $\frac{1}{8}$ in.

* LORENZO SCIARPELLONI (DETTO LORENZO DI CREDO).

23. Head of a Female, executed with a metallic point upon prepared paper of an umber colour.

H. 7 $\frac{1}{4}$ in. W. 5 $\frac{1}{4}$ in.

BERNARDINO PINTURICCHIO.

Nat. 1454. Ob. 1513.

24. A Study for the Figure of an Angel. *Silver point, heightened with white on a prepared ground.*

H. 8 $\frac{1}{2}$ in. W. 5 $\frac{1}{2}$ in.

On the reverse, a study for a draped figure of a Man wearing a hat, same style.

FIFTEENTH CENTURY.

25. A large ornamental initial letter, in which is represented St. Francis on his knees, receiving the stigmata. Octagon. *In colours on vellum, heightened with gold.*

H. 5 $\frac{3}{8}$ in. W. 5 $\frac{3}{8}$ in.

* BELTRAFFIO GIO ANTONIO (OF MILAN).

Nat. 1463. Ob. 1516.

26. The Salvator Mundi. *Black chalk on grey paper, heightened with white.*

H. $14\frac{1}{4}$ in. W. 9 in.

BACCIO DELLA PORTA (DETTO FRA BARTOLOMMEO DI SAN MARCO).

Nat. 1469. Ob. 1517.

27. Study for the Figure of an Angel holding a lily in her hand. This figure is introduced in the picture of the Annunciation to the Virgin. On the reverse is a sketch of a female figure, probably intended for the Virgin Mary. *Fine pen and bistre.*

H. $6\frac{3}{4}$ in. W. $4\frac{1}{2}$ in.

* BACCIO DELLA PORTA (DETTO FRA BARTOLOMMEO DI SAN MARCO).

- J. S. H.* 28. The Virgin and Elizabeth with the Children Jesus and John. The Virgin is seated in the centre of the picture with Jesus standing on her lap; an Angel on each side holding a canopy above her; beneath the Angel on the right is Elizabeth with St. John, and on the other side a female with children in adoration. *Pen and bistre.*

H. $9\frac{1}{8}$ in. W. $7\frac{1}{8}$ in.

J. S. H. BACCIO DELLA PORTA (DETTO FRA BARTOLOMMEO DI SAN MARCO).

29. A Study for a Madonna and Child. *Fine pen and bistre.*

H. $5\frac{1}{8}$ in. W. $5\frac{1}{8}$ in.

BACCIO DELLA PORTA (DETTO FRA BARTOLOMMEO DI SAN MARCO).

30. The Virgin holding the Infant Saviour on her knees, and an angel kneeling at her feet. *Fine pen and bistre, heightened with white.*

H. 6 in. W. $7\frac{1}{4}$ in.

BACCIO DELLA PORTA (DETTO FRA BARTOLOMMEO DI
SAN MARCO).

31. A Study for a Female Figure kneeling. *Black chalk, heightened with white.*

H. 10½ in. W. 5½ in.

Ex Collection Sir Peter Lely, Jonathan Richardson, and Richard Cosway.

On the back of the mount of this drawing is an extract from 'Vasari's Lives' in Jonathan Richardson's handwriting.

BACCIO DELLA PORTA (DETTO FRA BARTOLOMMEO DI
SAN MARCO).

32. Study for a Picture representing the Virgin Mary, the Infant Saviour, St. John, and other figures. An angel holds a crown over the head of the Virgin. In the upper part of the paper is a more finished study of a figure kneeling. On the reverse is another study of two figures. *Pen and bistre, heightened with white on tinted paper.*

H. 8¾ in. W. 6 in.

BACCIO DELLA PORTA (DETTO FRA BARTOLOMMEO DI
SAN MARCO).

33. A Study of a head of a young Female. *Black chalk.*

H. 10⅞ in. W. 8 in.

BACCIO DELLA PORTA (DETTO FRA BARTOLOMMEO DI
SAN MARCO).

34. Portrait of a Man. *Black chalk, heightened with white.*

H. 10¼ in. W. 8¼ in.

Ex Collection Nathaniel Hone.

* TIMOTHEO D'URBINO (DETTO TIMOTHEO DELLA VITE).

Nat. 1470. Ob. 1524.

35. A Lion Hunt. Study from a bas-relievo. *Grey wash on blue paper, heightened with white.*

H. 9½ in. W. 16½ in.

Ex Collection T. Hudson.

*TIMOTHEO D'URBINO (DETTO TIMOTHEO DELLA VITE).

36. The Holy Family, visited by the Shepherds. *Pen and sepia, washed.*

H. 10½ in. W. 8½ in.

MICHELANGIOLO BUONAROTI.

Nat. 1474. Ob. 1564.

37. A Study for the sitting Figure in armour on the Tomb of Lorenzo de Medici at Florence. *Black chalk.*

H. 10½ in. W. 6½ in.

Ex Collection Sir Joshua Reynolds and Richard Cosway.

MICHELANGIOLO BUONAROTI.

38. A Study for the Sibyl Tiburtino, *in red chalk.* Painted in fresco in the Capella Sistina at Rome. On the reverse of this drawing are several slight sketches in *red chalk* of other figures painted in the same chapel.

H. 16 in. W. 11 in.

Ex Collection Mr. Duroveray.

MICHELANGIOLO BUONAROTI.

39. A Study for an expression of Terror. *Black chalk, heightened with white.*

H. 12½ in. W. 8½ in.

MICHELANGIOLO BUONAROTI.

40. The Portrait of Cosmo di Medici. *Red chalk.*

H. 5½ in. W. 4 in.

BALDASSARE PERUZZI.

Nat. 1481. Ob. 1536.

41. The Nativity, with the Adoration of the Shepherds, a composition of thirteen figures. *Pen, washed with bistre, and heightened with white. Framed.*

H. 15½ in. W. 20½ in.

Ex Collection Benjamin West and Sir Thomas Lawrence.

* BENEVUTO TISI (DETTO IL GAROFALO).

Nat. 1481. Ob. 1559.

42. The Entombment. The dead body of the Saviour is supported by two angels, and at the Tomb are two other angels with lighted flambeaux waiting to receive it. The Mother of Jesus, fainting, is upheld by one of the Marys; at her left is the Magdalen in an agony of grief; on the foreground a basket containing implements; and in the distance a view of Jerusalem. *Blue paper and Indian ink, wash heightened with white.*

H. 9 $\frac{1}{8}$ in. W. 7 $\frac{3}{8}$ in.

BENEVUTO TISI (DETTO IL GAROFALO).

43. A composition of several figures for the picture of the Betrayal of Christ. *Bistre, heightened with white on a blue ground.*

H. 8 $\frac{3}{8}$ in. W. 10 $\frac{3}{8}$ in.*Ex Collection Paul Sandby and Sir Thomas Lawrence.*

GIULIO PIPPI (DETTO GIULIO ROMANO).

Nat. 1482. Ob. 1546.

44. A group of four Allegorical Figures, one of which represents Pluto holding his two-pronged Sceptre; in front of him stand three others, one of whom is dressed in the costume of a Roman Warrior. *Pen and sepia, heightened with white.*

H. 10 $\frac{1}{8}$ in. W. 9 $\frac{1}{8}$ in.*Ex Collection Lord Spencer and Robert Hilditch.*

GIULIO PIPPI (DETTO GIULIO ROMANO).

45. A Study, being part of a composition for the picture of the Wise Men's Offering. *Pen and bistre.*

H. 11 $\frac{1}{8}$ in. W. 16 $\frac{1}{8}$ in.*Ex Collection Sir Peter Lely and Baron Denon.*

GIULIO PIPPI (DETTO GIULIO ROMANO).

46. A Study for the figures of Perseus slaying Medusa. In the foreground is seen the horse Pegasus springing from the blood which flows from the head of Medusa. *Pen and bistre, heightened with white.*

H. $9\frac{1}{4}$ in. W. $10\frac{1}{2}$ in.

Ex Collection Thomas Hudson.

GIULIO PIPPI (DETTO GIULIO ROMANO).

47. A sheet of Studies of Bacchus and other figures. On the reverse other sketches. *Pen and ink.*

H. $13\frac{3}{8}$ in. W. $9\frac{1}{2}$ in.

Ex Collection Sir P. Lely and Jonathan Richardson.

GIULIO PIPPI (DETTO GIULIO ROMANO).

48. An Allegorical Composition representing various Monsters in the infernal regions, one of which, in the form of a vulture, is offering to Psyche a cup of water from the Styx. *Bistre heightened with white, on a dark ground.*

H. $8\frac{1}{2}$ in. W. $14\frac{3}{8}$ in.

Ex Collection John Macgowan.

This drawing forms one of a series representing the story of Psyche, painted by G. Romano and his pupils, *nel Palazzo del T.* at Mantua.

* GIULIO PIPPI (DETTO GIULIO ROMANO).

49. A mounted warrior, seated upon a prancing horse, in the act of throwing a javelin. *Pen and bistre, heightened with white.*

H. $9\frac{1}{4}$ in. W. $10\frac{1}{2}$ in.

Ex Collection Thomas Hudson.

* GIULIO PIPPI (DETTO GIULIO ROMANO).

50. Marcus Attylius Regulus, the Roman General, put to death by the Carthaginians. A group of soldiers, with varied expression, are superintending the execution; while the workmen, without remorse or pity, are driving nails into the cask wherein the General is to expiate the offence of refusing to make peace between the Carthaginians and the Romans. *Bistre.*

H. $13\frac{1}{2}$ in. W. $11\frac{1}{8}$ in.

Ex Collection Lord Spencer.

* GIULIO PIPPI (DETTO GIULIO ROMANO).

51. The Death of Ahab. The king is represented at the moment when the arrow, shot at a venture, has reached its destination. He is falling from the chariot, to the consternation of Jehoshaphat; an armour-bearer is warding off the attack, and a soldier supports the falling monarch. Four horses are attached to the car, and with a banner-bearer and two soldiers complete the composition, which is drawn upon the segment of a circle. *Pen and bistre, washed with a semi-opaque umber.*

H. 10 in. W. $13\frac{1}{4}$ in.

Ex Collection P. H. Lankrink and Duke of Devonshire.

* GIULIO PIPPI (DETTO GIULIO ROMANO).

52. Constantine presenting the City of Rome to the Pope (called the donation). The Pope is seated under a canopy raised from the pavement of a magnificent temple by four steps; the Emperor, kneeling before him on one knee, offers a small image representing Rome, which the Pope receives with one hand while giving the benediction with the other. Behind the Emperor kneel two ecclesiastics, and behind them two officers of the Court, one kneeling upon one

knee, the one nearest holding an instrument like a trumpet in his left hand. A few soldiers with halberds attend upon the Emperor, and a few ecclesiastics attend upon the Pope; the rest of the figures are chiefly spectators. A nobleman, seated at the right of the drawing, imitates the Emperor's humility by directing a lame beggar's attention to what is going on. Conspicuously in the foreground, a naked boy sits across a dog, or probably a wolf, perhaps in allusion to the foster-mother of Romulus and Remus. See note on back of the drawing. *Bistre wash.*

H. 16 in. W. 22 in.

RAFFAELLE SANZIO D'URBINO.

Nat. 1483. Ob. 1520.

53. A Study for the two Figures of Hercules and Omphale in the mythological picture of 'The Feast of the Gods.' Painted in fresco in the Farnesina Palace at Rome for Prince Ghigi. *Red chalk.*

H. 9 in. W. 8½ in.

* RAFFAELLE SANZIO D'URBINO.

54. Study for one of the figures in the death of Ananias. A portion of the cartoon in reverse. *Coloured chalks.*

H. 20½ in. W. 14½ in.

RAFFAELLO SANZIO D'URBINO.

55. Study of a young Man, kneeling in the attitude of prayer. On the reverse another sketch. *Pen and ink.*

H. 7½ in. W. 5½ in.

RAFFAELLO SANZIO D'URBINO.

56. A sheet of Studies of five Figures, one of them a female holding a small box, probably intended to represent Mary Magdalen with the box of spikenard. By her side is the figure of a man's head with a cap on, and raised hands. The other studies represent the portrait of a young female wearing a hat and feather, and two elderly females; one of them appears to be counting her rosary. On the reverse another study. *Silver point, heightened with white on prepared paper.*

H. 11 $\frac{1}{2}$ in. W. 7 $\frac{3}{4}$ in.

Ex Collection Brother of the King of Naples and Dr. Wellesley.

RAFFAELLO SANZIO D'URBINO.

57. A portrait of Pope ———. *Black chalk.*

H. 10 in. W. 6 $\frac{1}{2}$ in.

On the back of this drawing Richardson has written the following words :

'In the King of France's Collection there is another portrait of this same Pope done in the same manner in small size (see my account).'

In referring to his account : 'The head of the same Pope my father has, very good ; 'tis half as big as the life.'

Ex Collection Jonathan Richardson and Lord Arundel.

* RAFFAELLO SANZIO D'URBINO.

58. Studies for the Heavenly host. *Pen and bistre.*

H. 5 in. W. 6 $\frac{1}{2}$ in.

Ex Collection Robert Udney.

RAFFAELLO SANZIO D'URBINO.

59. The Birth of St. John. A composition consisting of eight figures. *Bistre, heightened with white.*

H. 12 $\frac{1}{2}$ in. W. 8 $\frac{1}{2}$ in.

Ex Collection Sir Peter Lely and William Esdaile.

RAFFAELLO SANZIO D'URBINO.

60. Study for the Resurrection. *Pen and bistre.*

H. 6 $\frac{3}{4}$ in. W. 4 $\frac{1}{8}$ in.

Ex Collection Paul Sanby and Richard Cosway.

* RAFFAELLO SANZIO D'URBINO.

61. Stoning St. Stephen. A group of six men, with the young St. Paul, are stoning the saint, who is in the act of imploring pardon for his murderers. *Pen and bistre wash.*

H. 9 $\frac{1}{2}$ in. W. 8 $\frac{1}{8}$ in.

* RAFFAELLO SANZIO D'URBINO.

62. St. Peter seated in a Temple. Peter holds a book open with his left hand, a long straight sword rests between his right arm and shoulder; the face is turned in the same direction to which his forefinger points; a nimbus over his head; and in the distance are the remains of blue with which the sky had been coloured. *Oval bistre wash.*

H. 9 in. W. 6 $\frac{1}{2}$ in.

BARTOLOMMEO RAMENGHI (DETTO IL BAGNACAVALLO).

Nat. 1486. Ob. 1542.

63. The Virgin Mary, attended by angels, in the presence of the Almighty. At the foot are Saint Jerome, Saint Gregory (the Pope), Saint Augustin, and Saint Ambrose. *Bistre, heightened with white.*

H. 26 in. W. 16 in.

* BANDINELLI BACCIO.

Nat. 1487. Ob. 1559.

64. Andromeda. She is represented standing against a rock, upon which she leans, with her left hand holding her right arm. Over her shoulders loose drapery falls behind her back, supported by a band across her breast. *Pen and bistre.*

H. 15 in. W. 7½ in.

* BANDINELLI BACCIO.

65. A Study for the Figure of Moses descending from Mount Sinai, holding in one hand the Tables of the Law. *Broad reed pen and bistre.*

H. 15½ in. W. 7½ in.

GIOVANNI FRANCESCO PENNI (DETTO IL FATORE).

Nat. 1488. Ob. 1528.

66. Diana and her Nymphs bathing, surprised by Actæon. *Pen and bistre washed, on a red ground.*

H. 9½ in. W. 8½ in.

Ex Collection Thomas Dimsdale.

GIOVANNI FRANCESCO PENNI (DETTO IL FATORE).

67. Diana and her Nymphs bathing. *Pen and bistre.*

H. 9½ in. W. 13½ in.

* GIOVANNI FRANCESCO PENNI (DETTO IL FATORE).

68. An Entombment. Two men bear the body in a sheet, preceded by men carrying torches, and a female with a cross elevated, to a tomb on the right of the drawing. A Temple with columns is on the opposite side, and on

the steps stand two men in prayer; beside one of the columns are children, and at the base is an elderly man and a woman with an expression of grief; on the foreground are complements of the interment. *Pen and bistre washed, and heightened with white.*

H. 16 in. W. 10½ in.

Ex Collection J. P. Zoomes.

* GIOVANNI FRANCESCO PENNI (DETTO IL FATORE).

69. The Marriage at Cana. The bridegroom is seated between the bride and the Mother of Jesus; the latter is addressing her son, who with the governor of the feast are at each end of the table, the governor pointing to the six waterpots containing the good wine, some of which a servant behind him is in the act of pouring out. In the distance, partly concealed by a column, is a table with other guests assembled. *Pen and wash, upon grey paper, heightened with white.*

H. 10½ in. W. 13½ in.

GIOVANNI FRANCESCO PENNI (DETTO IL FATORE).

70. Jupiter and Juno reposing on a Couch, attended by Cupids. *Pen and Indian ink, heightened with white.* (See back.)

H. 17 in. W. 15½ in.

Ex Collection John Barnard and Sir Thomas Lawrence.

ANDREA VANUCCHI (DETTO ANDREA DEL SARTO).

Nat. 1488. Ob. 1530.

71. A Portrait of the celebrated Dominican Friar and Preacher Jerome Savonarola, in his monastic costume, in the fervent and expressive attitude of expounding some divine truth. *Red chalk.*

H. 15½ in. W. 8½ in.

As the artist and the monk were both living in Florence at the same period, Andrea had ample opportunities of studying the habitual attitude and gesture of this renowned preacher and reformer.

ANDREA VANUCCHI (DETTO ANDREA DEL SARTO).

72. A Study for a full-length Figure of an Apostle, draped. *Red chalk.*

H. $16\frac{1}{2}$ in. W. 8 in.

* ANDREA VANUCCHI (DETTO ANDREA DEL SARTO).

73. Study of a Nun looking upwards, with loose drapery hanging over her head and falling on to her shoulders. *Black chalk.*

H. $9\frac{1}{4}$ in. W. $6\frac{1}{4}$ in.

* ANDREA VANUCCHI (DETTO ANDREA DEL SARTO).

74. A Female carrying a Cuirass upon her shoulder. *Black chalk.*

H. $11\frac{1}{8}$ in. W. $4\frac{1}{8}$ in.

MATURINO (OF FLORENCE).

Nat. 1490. Ob. 1528.

75. A sheet of Studies of ancient Roman Armour and Military Weapons. *Pen and bistre, drawn on both sides.*

H. $12\frac{1}{2}$ in. W. 9 in.

* LIGORI PIERO.

Nat. 1493. Ob. 1573.

76. An Allegorical subject, representing five women, two of whom are holding the reins for the mouth of an ass; one female carries an amphora, which another appears waiting to receive; a fifth woman is seated upon the ground, conveying instructions in connexion with the reins; and at the back of her is an old man with a bill, cutting a branch from a tree. *Pen and bistre washed, heightened with white, upon an umber colour.*

H. $9\frac{1}{4}$ in. W. $13\frac{1}{2}$ in.

JACOPO CARUCCI (DETTO IL PONTORMO).

Nat. 1493. Ob. 1558.

77. The Entombment of Jesus Christ. *Pen and bistre, washed with indigo.*

H. $7\frac{1}{8}$ in. W. $7\frac{1}{4}$ in.

GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

Nat. 1494. Ob. 1564.

78. A Sheet of Arabesque Ornaments. *Pen and sepia washed, with a slight tint of indigo.*

H. $8\frac{1}{4}$ in. W. $7\frac{1}{4}$ in.

GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

79. A Sheet of Arabesques designed for the decoration of one of the walls of the Vatican, and afterwards painted thereon in fresco. *Pen and bistre.*

H. $10\frac{1}{8}$ in. W. $7\frac{1}{8}$ in.

* GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

80. Two Designs, on the same sheet, for an Arabesque Apartment. The room on the left of the drawing represents a panelled wall, upon which is painted, in the largest compartment, a mountainous landscape; in the next, upon an oval ground, is a figure of Pomona; and over the landscape is a small panel with Venus and Cupid, Venus being a transcript of Michael Angelo's. The wall on the right is of an opposite character, light and elegant, consisting of a canopy, under which are two statues, the walls being decorated with a griffin, scrolls, lyrial, instruments, &c. *Pen and bistre washed.*

H. 6 in. W. $9\frac{1}{8}$ in.

Ex Collection Mariette and De Fries.

GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

81. A Sheet of Arabesque Ornaments, with the figure of Minerva, armed with a spear, in the centre. *Pen and sepia.*

H. $10\frac{3}{4}$ in. W. $8\frac{3}{4}$ in.

GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

82. A Study of an Antique Vase. *Pen and bistre.*

H. $11\frac{3}{4}$ in. W. $7\frac{1}{4}$ in.

Ex Collection Richardson.

GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

83. Two Candelabra. *Pen and bistre.*

H. 12 in. W. $7\frac{1}{4}$ in.

GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

84. A Sheet of Studies of Arabesque Ornaments, comprising a Vase and divers other figures, drawn on both sides. *Pen and sepia.*

H. $11\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

85. A Sheet of Arabesque and other Ornaments, friezes, &c. *Pen and bistre.*

H. $13\frac{3}{4}$ in. W. $9\frac{3}{8}$ in.

GIOVANNI NANNI (DETTO GIOVANNI DA UDINE).

86. A Sheet of Arabesque Ornaments and Emblematical Figures. *Pen and bistre.*

H. 13 in. W. $15\frac{1}{4}$ in.

Ex Collection Crozat and Sir Joshua Reynolds.

POLIDORO CALDARA (DA CARAVAGGIO).

Nat. 1495. Ob. 1543.

87. Moses showing the Tables of the Law to the Jews on Mount Sinai. *Pen and bistre washed, heightened with white.*

H. $8\frac{3}{8}$ in. W. $6\frac{3}{8}$ in.

POLIDORO CALDARA (DA CARAVAGGIO).

88. A Group of Roman Warriors round an Altar. *Pen and bistre, heightened with white.*

H. $12\frac{3}{4}$ in. W. $8\frac{3}{4}$ in.

Ex Collection Sir Peter Lely, Earl of Arundel, and Paul Sanby.

POLIDORO CALDARA (DA CARAVAGGIO).

89. A design of an Antique Vase. *Pen and bistre, heightened with white on blue paper.*

H. $5\frac{1}{2}$ in. W. $8\frac{1}{8}$ in.

Ex Collection Nathaniel Hone.

POLIDORO CALDARA (DA CARAVAGGIO).

90. An Allegorical Composition, representing Abundance. In the centre is a shield, on which are the Three Graces, supported by five boys. *Bistre, heightened with white.*

H. 9 in. W. $10\frac{1}{4}$ in.

POLIDORO CALDARA (DA CARAVAGGIO).

91. A Study for part of the Battle of Constantine, after Raffaele. *Bistre, heightened with white, by Rubens.*

H. $16\frac{3}{4}$ in. W. 10 in.

POLIDORO CALDARA (DA CARAVAGGIO).

92. An historical Composition of Seven Figures. *Pen and bistre.*

H. $8\frac{1}{2}$ in. W. $12\frac{3}{8}$ in.

On the reverse a study of a draped male figure in chalk.

POLIDORO CALDARA (DA CARAVAGGIO).

93. The Rape of Helen. The Burning of Troy is represented in the background. *Pen and bistre, heightened with white.*

H. 12 in. W. $15\frac{1}{4}$ in.

* POLIDORO CALDARA (DA CARAVAGGIO).

94. A Triumphal Procession. Copied from a bas-relief. *Pen and bistre wash, on brown paper, heightened with white.*

H. $7\frac{3}{8}$ in. W. $21\frac{1}{2}$ in.

* POLIDORO CALDARA (DA CARAVAGGIO).

95. Shields and Vases. Two vases stand before a plain and ornamented shield, placed on each side of a toga supporting armour. *Pen and bistre wash.*

H. 6 in. W. $8\frac{1}{2}$ in.

* POLIDORO CALDARA (DA CARAVAGGIO).

96. Study for the Tomb of a Warrior. *Pen and ink.*

H. $8\frac{3}{8}$ in. W. $6\frac{1}{2}$ in.

Ex Collection Sir P. Lely and Richardson.

GIORGIO GIULIO CLOVIO.

Nat. 1498. Ob. 1578.

97. A design for one of the compartments in the Palazzo del T., at Mantua, representing the loves of Cupid and Psyche, painted by Giulio Romano. On either side the group of Cupid and Psyche are two pilasters, surmounted with figures and emblematical ornaments. *Bistre, heightened with gold on a buff ground.*

H. $11\frac{1}{4}$ in. W. $16\frac{1}{4}$ in.

Ex Collection Ploos van Amstel.

* PENNI LUCCA.

Nat. 1500.

98. A Boy's Head in the Triumph of Galatea, after Raffaello. *Bistre wash.*

H. $7\frac{3}{8}$ in. W. 7 in.

Ex Collection Sir Joshua Reynolds.

PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

Nat. 1500. Ob. 1547.

99. A Mythological Composition, representing a feast of the Gods.
Indian ink, heightened with white.

H. $7\frac{3}{4}$ in. W. $14\frac{1}{2}$ in.

PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

100. The Conversion of St. Paul. *Pen and bistre, washed with indigo.*

H. 10 $\frac{3}{4}$ in. W. $18\frac{1}{4}$ in.

*PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

101. Incidents in the life of the Virgin and St. Elizabeth. Six subjects mounted upon one sheet. *Pen and bistre wash.*

Varying from H. $1\frac{1}{2}$ in. to $3\frac{1}{2}$ in. W. $4\frac{1}{8}$ in. to $1\frac{1}{2}$ in.

*PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

102. The Nymphs of the Hesperides. A study for the Picture of the Labours of Hercules. *Pen and bistre.*

H. 6 in. W. $8\frac{3}{4}$ in.

Ex Collection Richardson.

*PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

103. A Bacchanalian Triumph. The Bacchanalians are passing in triumph through a mountainous landscape, interspersed with temples, followed by Silenus on the ass, bearing in his arms the Cantharus, attended by his Satyrs and Erigone's dog. On the reverse is Silenus drunk, drinking from the spigot of a wine-tub, supported by a Satyr. The ass and bacchante complete the group. *Pen and bistre wash.*

H. $7\frac{1}{8}$ in. W. $12\frac{1}{4}$ in.

PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

104. A Beggar, sitting in front of the door of a Synagogue, asking Alms of two of the Apostles. Octagon. *India ink, heightened with white.*

H. 11 in. W. 7 $\frac{1}{2}$ in.

Ex Collection Comte Ghezzi and Sir Thomas Lawrence.

PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

105. An historical composition. The Meeting of Joseph and Mary. *Pen and bistre, heightened with white.*

H. 9 $\frac{1}{2}$ in. W. 10 $\frac{1}{2}$ in.

Ex Collection Sir Thomas Lawrence.

PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

106. A Study for the figure of St. John the Evangelist, in a sitting attitude, holding a book on his knees, with an eagle by his side. *Pen and bistre, heightened with white.*

H. 11 in. W. 10 $\frac{1}{2}$ in.

PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

107. A Study of an Antique Vase. *Pen and bistre, washed.*

H. 11 $\frac{1}{2}$ in. W. 7 $\frac{1}{2}$ in.

Ex Collection Count Ghezzi.

PIERINO BUONACCORSI (DETTO PERINO DEL VAGA).

108. The Destruction of Niobe and her Children by Apollo and Diana. *Pen and bistre, heightened with white, on grey paper.*

H. 9 in. W. 15 $\frac{1}{2}$ in.

BENVENUTO CELLINI.

Nat. 1500. Ob. 1571.

109. A Sheet of Studies for an arabesque Frieze. *Pen and bistre.*
On the reverse is a Study of a Female Head, by another
artist. *Black chalk.*

H. 5 in. W. 10 in.

*BENVENUTO CELLINI.

110. Design for a Fountain, surmounted by a figure of Neptune ;
with studies of a fox and birds on the same paper.
Pen.

H. 6 $\frac{1}{2}$ in. W. 6 in.

*BENVENUTO CELLINI.

111. Study of the back of a Female and other figures, apparently
from the antique. On the reverse are similar studies.
Pen.

H. 6 $\frac{1}{2}$ in. W. 4 $\frac{1}{2}$ in.

FRANCESCO ROSSI (DETTO SALVIATI).

Nat. 1510. Ob. 1563.

112. The Meeting of Mary and Elizabeth, with numerous figures.
Pen and bistre wash.

H. 12 $\frac{1}{2}$ in. W. 20 in.

GIORGIO VASARI.

Nat. 1514. Ob. 1578.

113. A group of Angels and Cherubim in front of an altar,
singing and playing on different instruments ; surrounded
with an ornamental border. *Pen and bistre, heightened with
white on grey paper.*

H. 10 in. W. 6 $\frac{1}{2}$ in.

GIORGIO VASARI.

114. The Marriage Feast at Cana in Galilee. Study for the picture painted for the Refectory of the Black Friars at Perugia. *Pen washed with Indian ink, heightened with white, on grey paper.*

H. 12 $\frac{1}{4}$ in. W. 10 $\frac{1}{2}$ in.

GIORGIO VASARI.

115. The Nativity of our Saviour, surrounded by an ornamental border. Study for the picture painted for the Eremitic Fathers in the valley of Camaldoli, near Arezzo. *India ink, on grey paper, heightened with white.*

H. 13 $\frac{1}{2}$ in. W. 9 $\frac{1}{2}$ in.

* GIORGIO VASARI.

116. Destruction of the Temple. In the foreground are Israelites carrying away the sacred vessels, pursued by Roman soldiers; one of them is struggling to regain a pillar; others engaged in preserving the sacred utensils. Soldiers mounted on camels are also in pursuit; behind the centre group are Romans, with a hand-barrow bearing away a heavy load, and in the distance is the Temple, with prisoners being secured by Roman soldiers. *Pen and sepia on blue paper, heightened with white.*

H. 9 $\frac{1}{2}$ in. W. 11 $\frac{1}{4}$ in.

* GIORGIO VASARI.

117. Four different Studies of Grottesque Masks for the termini of a frieze. *Black chalk.*

H. 7 in.	W. 5 $\frac{1}{2}$ in.	H. 7 $\frac{1}{4}$ in.	W 5 $\frac{1}{2}$ in.
5 in.	4 $\frac{1}{2}$ in.	3 $\frac{1}{2}$ in.	4 in.

* GIORGIO VASARI.

118. Subject unknown. A mitred Bishop, holding in his right hand a crozier, stands between two Caryatides, with his left hand upon the head of one of three men who are kneeling upon one knee before him. *Pen and bistre, with bistre and indigo wash.*

H. 10 $\frac{3}{8}$ in. W. 9 $\frac{3}{8}$ in.

Ex Collection Charles Rogers.

* GIUSEPPE PORTA.

Nat. 1520. Ob. 1570.

119. The Assumption of the Virgin. Study for the altar-piece of the church of the Servi in Venice. *The drawing originally appears to have been slight, and executed with a brush in bistre, but it has been carefully worked over and very much heightened with oil colour by Vandyke.*

H. 10 $\frac{1}{2}$ in. W. 7 in.

FREDERICO BAROCCIO.

Nat. 1528. Ob. 1612.

120. The Entombment of our Saviour, attended by the three Marys and Joseph of Arimathea. *Pen and bistre, washed with indigo and heightened with white.*

H. 14 $\frac{1}{2}$ in. W. 10 in.

* FREDERICO BAROCCIO.

121. Jesus appearing to the Maries. *Sepia wash, heightened with white.*

H. 12 in. W. 9 in.

Ex Collection Benjamin West.

* FREDERICO BAROCCIO.

122. Portrait of a Female, with her hair combed back. *Nearly the size of life, black and red chalk, on brown paper.*

H. 10 $\frac{1}{2}$ in. W. 9 in.

FREDERICO BAROCCIO.

123. An emblematical composition representing St. Peter and other Saints; in the upper part are the Virgin and Child in the clouds, surrounded by angels and cherubim. *Pen and bistre, heightened with white, on grey paper, and circular top.*

H. 13 $\frac{1}{4}$ in. W. 7 in.

Ex Collection Lord Spencer.

FREDERICO BAROCCIO.

124. The Marriage of St. Catherine, attended by angels and cherubim. *Pen and bistre, heightened with white, on a grey ground.*

H. 12½ in. W. 8½ in.

Ex Collection William Esdaile.

FREDERICO BAROCCIO.

125. Portrait of Francesco Maria (Duke of Urbino). *Coloured crayons.*

H. 15 in. W. 10½ in.

FREDERICO BAROCCIO.

126. Portrait of a Man with a Beard. *Coloured crayons.*

H. 15 in. W. 10 in.

* FREDERICO BAROCCIO.

127. Study of a Head and Hands. *Coloured chalks, upon a warm grey paper.*

H. 16 in. W. 10½ in.

Ex Collection Robert Udney and William Esdaile.

* SALIMBINI ARCANGIOLO.

Flourished about 1557.

128. Study for an Altar Piece or a Stained Glass Window. The Virgin, seated in the clouds, holds in her arms the infant Jesus, who turns towards St. Catherine of Sienna waiting to receive him. St. Agnes stands behind, and at her side is a saint with the emblems of St. Catherine. On the right of the Virgin are three saints in adoration. Above are a group of cherubs and angels descending with flowers. St. John is seated between the two principal figures. Below, a Pope (Pius V.), with his face raised towards the saint, is on his knees, and behind him stands St. Charles Borromeo holding a crucifix formed on the stock of a gun, opposite two angels with a mitre, which one is forcing upon the

head of the other. In the distance is seen through the opening of a building a couple of boats. *Pen and sepia, washed.*

H. $17\frac{3}{8}$ in. W. $8\frac{3}{8}$ in.

GIROLAMO MUTIANO.

Nat. 1528. Ob. 1590.

129. St. Jerome in the Desert, seated in prayer before a crucifix; in the rear are two lions and trees, with a mountainous background. *Pen and bistre.*

H. 13 in. W. $8\frac{3}{8}$ in.

Ex Collection Sir J. Reynolds.

TADDEO ZUCCARO.

Nat. 1529. Ob. 1566.

130. Two full-length Male Figures in Roman Costume. *Pen and bistre.*

H. $7\frac{3}{4}$ in. W. $4\frac{7}{8}$ in.

*TADDEO ZUCCARO.

131. Constantine defeating the Army of Maxentius under the Walls of Rome. *Pen and Indian ink, washed.*

H. $9\frac{1}{2}$ in. W. $16\frac{3}{8}$ in.

*TADDEO ZUCCARO.

132. The Men of Israel presenting Vessels of Gold and Silver to King Solomon. *Pen and bistre washed, heightened with white.*

H. $12\frac{3}{8}$ in. W. $10\frac{3}{8}$ in.

*TADDEO ZUCCARO.

133. Fame. The Goddess is standing upon the clouds, with a trumpet held by the left hand to her mouth. In her right hand she holds a similar instrument. Her wings are extended and drapery flying, as if approaching the spectator. *Pen and bistre, washed.*

H. $13\frac{3}{8}$ in. W. $8\frac{1}{4}$ in.

Ex Collection Richard Cosway.

*TADDEO ZUCCARO.

134. A Coat of Arms. The shield contains a church, surmounted with a barbed helmet, a neck-piece, and a florid scroll. Above is a winged angel, holding in each hand the end of a ribbon, with the motto, AVT CVM HAC AVT IN HAC. The supporters are Minerva and Mercury seated, the former with her attribute at her feet, and the other with the caduceus. *Pen and bistre, washed.*

H. $6\frac{1}{4}$ in. W. $8\frac{1}{4}$ in.

*TADDEO ZUCCARO.

135. Painting and Sculpture. Painting is represented by a man holding a scroll, upon which is an allegorical figure, symbolic of the art, while for Sculpture the artist has adopted Michael Angelo's Moses. At the feet of each are implements of the profession, and the words, 'Pictura,' 'Sculptura.' *Pen and bistre, washed.* Dated 1560.

H. $11\frac{1}{8}$ in. W. $9\frac{1}{2}$ in.

*TADDEO ZUCCARO.

136. The Presentation in the Temple. The high-priest, with other functionaries of the Church, standing between two massive twisted columns partially hidden with drapery, receives the child Jesus, who is in the act of kneeling at his feet. God the Father, with the Holy Spirit, is seen at the top corner. Mary and Joseph are standing at the bottom of the steps leading to the altar, other figures in the background, and a monk kneeling with a crucifix in his hands in the foreground, all are engaged in prayer. *Pen and bistre washed.*

H. $11\frac{1}{4}$ in. W. $7\frac{3}{8}$ in.

Ex Collection Benjamin West.

TADDEO ZUCCARO.

137. A Female kneeling at a desk, on which a book lies open. *Pen and bistre washed.*

H. 9 $\frac{3}{8}$ in. W. $7\frac{1}{8}$ in.

TADDEO ZUCCARO.

138. The Last Supper. *Pen and bistre washed.*

H. 5½ in. W. 10½ in.

TADDEO ZUCCARO.

139. The Combat between Hanibal and Scipio Africanus, in which the warriors are mounted on elephants. *Pen and bistre.*

H. 10½ in. W. 16½ in.

Ex Collection William Esdaile.

TADDEO ZUCCARO.

140. The Assumption of the Virgin Mary, attended by a host of angels. *Pen and sepia washed.*

H. 15½ in. W. 21½ in.

* TADDEO ZUCCARO.

141. The Death of St. Elizabeth. An aged female is represented in bed, to whom a bishop is administering the last services of the Church. At the foot of the bed a priest is reading from a book, by the side an acolyte on his knees with a censer, and behind him a young man holding the cross of St. John. *Pen and umber washed.*

H. 8½ in. W. 8½ in.

BERNARDINO POCCETTI.

Nat. 1542. Ob. 1612.

142. A sitting figure of a Saint, holding in one hand a book, and in the other a pilgrim's staff. *Pen and bistre and red chalk.*

H. 12½ in. W. 8 in.

Ex Collection J. P. Zoomes.

* FREDERICO ZUCCARO.

Nat. 1543. Ob. 1609.

143. A Novice conducted by her Relatives to a Nunnery. In the courtyard of an ecclesiastical building, a group of three females and two males are conducting a novice to a convent, at the door of which the abbess with attendants are

waiting to receive her. A lame beggar in the foreground to the right is asking alms, two gentlemen on the opposite side are in conversation, and in the background is a monastery, with the cloisters filled by monks. *Bistre washed.*

H. 12 in. W. 8 in.

*ANTONIO TEMPESTA.

Nat. 1555. Ob. 1630.

144. A Cavalry Battle. On the left of the drawing, a turbaned soldier upon a prancing horse is advancing with the troop towards the centre; other soldiers of the same army with flags come from the opposite direction. One man is tightening the cords of a big drum, and a kettle-drum is also borne by the soldier on horseback, the leading figure of the first group. The fight is seen in the distance, and the caps of the foreground figures are surmounted with three feathers. *Pen and bistre.*

H. 6½ in. W. 9 in.

*SALIMBINI, BEVILACQUA CAV. DA VENTURA.

Nat. 1557. Ob. 1613.

145. St. Francesca of Rome healing the Blind. The saint, elevated upon a platform of six steps, attended by an angel holding a book of the glories of heaven, is bending to a blind man kneeling before her, and upon whose head she is laying her hand. Behind him is a group of figures supplicating the saint's assistance, and behind the angel stand three persons, witnesses of the miracle. The background is composed of buildings, and above are angels. *Pen and sepia washed, arched top.*

Ex Collection of Count de Fries.

H. 13 in. W. 8½ in.

*PASSIGNANO CRESTI DOMINICO.

Nat. 1558. Ob. 1638.

146. The Virgin in Glory. The Virgin is standing upon a globe floating over a city, and borne by three angels. She is surrounded by other angels exhibiting the legends of her life. *Bistre, washed.*

H. 12½ in. W. 7½ in.

LUDOVICO CARDI (DETTO CIGOLI).

Nat. 1559. Ob. 1613.

47. A Monk in his Cell, seated at a table, contemplating a skull by the light of a lamp. On the reverse a similar figure of a monk. *Pen and bistre.*

H. 8 $\frac{3}{8}$ in. W. 5 in.

LUDOVICO CARDI (DETTO CIGOLI).

148. A Design for the Armorial Bearings of Pope Barberini, viz., a bee, &c. *Pen and bistre, washed.*

H. 7 $\frac{3}{4}$ in. W. 5 $\frac{1}{2}$ in.

Ex Collection Crozat and Edward Perks.

* LUDOVICO CARDI (DETTO CIGOLI).

149. St. Charles Boromeo. The saint is on his knees before an altar, gazing in adoration upon a crucifix, his head relieved by a ray of light from above, near which angels are hovering, holding in their hands crowns of glory. Upon the altar-step is a skull and lamp. In the background is another study for the same figure holding a crucifix, and other figures entering at an arched doorway. *Pen and bistre.*

H. 11 $\frac{3}{8}$ in. W. 8 in.

Ex Collection T. Dupont and Count Gelozzi.

* LUDOVICO CARDI (DETTO CIGOLI).

150. Subject unknown. A woman, with a crown upon her head, attended by three females and two boys bearing her train, is represented as meeting an old ecclesiastic, who is about to break an article of a horseshoe form, to receive which a page stands by his side with a salver. The background is the upper part of a building, in sharp perspective, and the drawing, which is semicircular, appears to have been intended for the compartment of a ceiling. *Sepia.*

H. 8 $\frac{1}{2}$ in. W. 17 $\frac{1}{4}$ in.

* LUDOVICO CARDI (DETTO CIGOLI).

151. St. Peter Healing the Lame. A finished study for the picture in the Vatican. This drawing is most interesting, as the picture, now destroyed, was esteemed by Sacchi next to Raffael's Transfiguration. *Pen and bistre washed, arched top.*

H. 15 $\frac{1}{4}$ in. W. 10 $\frac{1}{4}$ in.

* LUDOVICO CARDI (DETTO CIGOLI).

152. A First Thought for the principal Figures in the Picture, 'Healing the Lame.' *Black chalk on brown paper, heightened with white, arched top.*

H. 15 $\frac{1}{4}$ in. W. 10 $\frac{1}{4}$ in.

* LUDOVICO CARDI (DETTO CIGOLI).

153. Martyrdom of a Female Saint. The saint, with a crown on her head, is professing her faith in the presence of the emperor, seated on a throne under a canopy with the officers of his court. In the foreground are converts in the act of expressing admiration at the heroism of the martyr. In the clouds above are cherubim, holding palm-branches, and through the columns of the building is seen the fire, with men arranging fuel to increase its heat. *Pen and bistre washed with indigo.*

H. 15 $\frac{1}{4}$ in. W. 9 $\frac{1}{4}$ in.

* LUDOVICO CARDI (DETTO CIGOLI).

154. St. Simeon blessing the Infant Jesus. The saint is on his knees before the Saviour and the Virgin, who is presenting her son to him. On the right is St. Anna kneeling, with angels in the background in the act of adoration. *Pen and bistre.*

H. 8 $\frac{1}{4}$ in. W. 5 $\frac{1}{4}$ in.

* ORAZIO LORNI (GENTILESCHI).

Nat. 1563. Ob. 1647.

155. A Female at a Table. *Black chalk on brown paper, heightened with white.*

H. 15 $\frac{3}{4}$ in. W. 10 $\frac{3}{4}$ in.

OTTAVIO LEONI (OF PADUA).

Nat. 1585. Ob. 1628.

156. A Portrait of Baron de Siciliani, dated 1622. *Black and red chalk, heightened with white.*

H. 8 $\frac{3}{4}$ in. W. 6 in.

OTTAVIO LEONI (OF PADUA).

157. Portrait of Settimia Manenti Salernitana. *Coloured chalks, on a grey ground.*

H. 9 $\frac{3}{8}$ in. W. 6 $\frac{3}{8}$ in.

Ex Collection Baron Verstolk.

OTTAVIO LEONI (OF PADUA).

158. A Portrait of Signora Pimpa Saponara, dated 1620. *Black chalk, heightened with white on grey paper.*

H. 8 $\frac{1}{2}$ in. W. 6 $\frac{1}{2}$ in.

OTTAVIO LEONI (OF PADUA).

159. A Portrait of Durante Alberti di Borgo. *Black chalk, heightened with white on grey paper.*

H. 9 $\frac{1}{8}$ in. W. 6 $\frac{1}{4}$ in.

Ex Collection Mariette.

OTTAVIO LEONI (OF PADUA).

160. A Portrait of Signora Eufrazia, dated 1617. *Black chalk, heightened with white on grey paper.*

H. 8 $\frac{3}{8}$ in. W. 6 $\frac{1}{2}$ in.*

* For continuation of drawings by Leoni see last page.

* PIETRO BERRETINO CORTONA.

Nat. 1596. Ob. 1669.

161. St. Simeon. The Virgin, seated upon a throne, holds the Infant, who is standing upon her lap; she directs her face to the aged saint, to whom also the Saviour is turning. Simeon rests upon one knee with his back to the spectator. Before the throne, kneeling upon the step, is a figure, probably intended for the prophetess Anna, in the act of adoration. *Pen and bistre.*

H. 10 in. W. 7½ in.

Ex Collection Sir Joshua Reynolds.

* GIO BATISTA SALVI (IL SASSOFERRATO).

Nat. 1605. Ob. 1685.

162. The Holy Family. The Virgin, seated with the Infant asleep, is uncovering him to show the child's features to St. John, standing on her right in the act of adoration. Joseph, with a book in his hand, on the left, appears to have been reading, but his attention is for the time arrested by the prophetic remarks of John respecting the Saviour. Joseph leans with his left arm on the portion of a building leading to where the other group are, with trees rising over them. The drawing has been scored for enlarging. *Black chalk upon blue paper.*

H. 10 in. W. 14½ in.

Ex Collection Robert Udney and William Esdaile.

* DELLA BELLA.

Nat. 1610. Ob. 1664.

163. A sheet containing nine studies. Two of the drawings are designs for the etching mounted upon the same sheet. *Pen and bistre.*

H. 12½ in. W. 10¼ in.

One of the drawings has the mark of the Lempereur collection.

*J. S. H.**Mounted in
two frames**163. 164.*

✓

* DELLA BELLA.

164. Seven circular studies, of the life of Christ. *Fine pen, sepia.*

H. $12\frac{1}{4}$ in. W. $9\frac{1}{2}$ in.

* DELLA BELLA.

165. Travellers in a Storm. A man in the centre of the view leads a horse along a mountainous pass before the wind, beneath is a mounted traveller descending the same path, and on the right, in the middle distance, is a man approaching; the drapery and action of the figures and trees show the fury of the gale. *Pen and bistre, washed with Indian ink.*

H. $8\frac{1}{4}$ in. W. $11\frac{1}{8}$ in.

* CARLO DOLCI.

Nat. 1616. Ob. 1686.

166. Study for the martyrdom of a Saint on his knees, with a study also of the right arm of the figure on the same surface. *Red chalk.*

H. 14 in. W. $10\frac{1}{2}$ in.

* CARLO DOLCI.

167. A similar study of a Female Figure. *Red chalk.*

H. $13\frac{3}{8}$ in. W. $10\frac{3}{8}$ in.

Ex Collection J. Dupont.

* GIO. FRANCESCO ROMANELLI.

Nat. 1617. Ob. 1662.

168. Queen Sheba bringing presents to King Solomon. The Queen and four attendants form the centre group; she is giving instructions respecting two packages, which they have deposited on the ground; other slaves are carrying a casket upon a handbarrow, and following them is a

cavalcade, led by a man mounted upon an elephant. A landscape background with trees, behind which the procession is advancing. In the distance is seen the prow of a vessel riding near the shore. *Indian ink.*

H. 9½ in. W. 15 in.

*LAZARO BALDI.

Nat. 1623. Ob. 1703.

169. A design for the dedication of the Church of the Madonna della Umilta at Pistoia. On the right of the drawing, under a canopy, is seated the Pope, and on the steps leading to the throne is Vitoni, the architect, kneeling, while presenting to him the ground-plan of the building. Officers of the Church are introduced on the right and left of the group, and two dignitaries are standing beside. Trumpets appear sounding, and in the upper part of the drawing is the Madonna in the clouds, holding the infant Jesus. Arched top. *Pen and sepia wash.*

H. 6½ in. W. 4 in.

CARLO MARATTA.

Nat. 1625. Ob. 1713.

170. St. Cecilia playing on the organ, attended by an Angel holding a music-book. *Pen and bistre, washed.*

H. 9¾ in. W. 7½ in.

Ex Collection T. Dimsdale.

CARLO MARATTA.

171. The Head of an Angel, after Raffaelle. *Coloured chalks.*

H. 16½ in. W. 10½ in.

*CARLO MARATTA.

172. Study of a Female on her knees. *Black chalk.*

H. 4½ in. W. 4½ in.

Ex Collection J. Richardson.

*CARLO MARATTA.

173. The Ascent of the Virgin. The Madonna, surrounded by Angels, is borne to heaven seated in a wreath; on the foreground are the four Evangelists in the act of adoration. *Pen and bistre wash.*

H. 15½ in. W. 10½ in.

*CARLO MARATTA.

174. St. John expounding the mystery of the Immaculate Conception. The Virgin seated in glory, surrounded by Angels; her head crowned with stars, and her arms extended, is looking towards heaven; a crescent reversed at her feet, in which is a dove; below, the Evangelist is standing explaining the miracle to the Pope and Bishops. *Pen and bistre, heightened with red chalk.*

H. 18 in. W. 10½ in.

This drawing is exceedingly interesting, as preserving the composition of one of Maratta's fine pictures, destroyed by fire at the Church of St. Paul at Rome, at the commencement of the 19th century.

*CIRO FERRI.

Nat. 1634. Ob. 1689.

175. The Annunciation. The Angel Gabriel, with wings extended, and holding a lily in his right hand, is addressing the Virgin, who is meekly bending to his salutation. The dove, as the Holy Spirit, is descending in a ray of light, most of which rests on Mary's head; above is God the Father with Cherubs and Angels, and through a door in the background are seen a landscape and building. *Red chalk.*

H. 16¾ in. W. 10¾ in.

*DE PIETRO PETRI.

Nat. 1671. Ob. 1716.

176. An allegory. Fame attending upon Truth, who is supporting with her left hand a male portrait; between the two figures is a Cupid seated at the feet of Truth holding a quiver. *Pen and Indian ink wash, upon a warm-colour paper.*

H. 9 $\frac{1}{8}$ in. W. 7 $\frac{1}{4}$ in.*Ex Collection Sir Joshua Reynolds.*

*CAVALIER PIETRO LEONE GHIZZI.

Nat. 1674. Ob. 1755.

177. Portrait of a Merchant. He is represented standing at a desk with a key in his hand, to which another key is attached by a string, and with peculiarly formed spectacles on his nose. He appears to have risen from his chair to address some one before him. On the walls are pictures framed, and in a closet, the door of which is open, are seen books, and upon the cover of one is written J. A. C. 1766, and also in pencil upon two sacks standing in the foreground. *Pen and bistre wash.*

H. 10 $\frac{1}{8}$ in. W. 8 in.

PAOLO PANINI.

Nat. 1691. Ob. 1758.

178. Ancient Architectural Ruins; in the foreground are six columns of a ruined Temple, and a group of five figures. *Pen and bistre, washed with Indian ink.*

H. 12 $\frac{1}{2}$ in. W. 8 $\frac{1}{8}$ in.

PAOLO PANINI.

179. A large composition of ancient architectural Roman Ruins; in the foreground a group of five figures resting on fragments of sculpture. *Indian ink.*

H. 13 $\frac{3}{8}$ in. W. 17 $\frac{1}{8}$ in.

PAOLO PANINI.

180. A study of Architectural Ruins ; in the centre is a vase on a pedestal, with numerous figures. *Pen and bistre, washed with Indian ink.*

H. 12 $\frac{3}{4}$ in. W. 8 $\frac{1}{2}$ in.

*PAOLO PANINI.

181. A landscape composition, with figures of reference attached to each building, showing the source from which he had derived them. *Bistre, washed.*

H. 10 $\frac{1}{2}$ in. W. 14 $\frac{3}{8}$ in.

*PAOLO PANINI.

182. An architectural composition. In a square, with entrances at the centre, are a series of buildings arranged, apparently taken from nature, reference being made to each by figures. Two equestrian statues are in the middle distance, and in the foreground on the right a helmeted warrior is seated upon a pedestal. *Pen and bistre wash.*

H. 9 $\frac{1}{4}$ in. W. 13 in.

Ex Collection Count Cuylus.

*PAOLO PANINI.

183. Ruins. On the right a ruined temple, with Corinthian columns supporting the entablature. A male and two female figures at the entrance are addressing a woman with a vase standing at a fountain, from which water is flowing. A man on horseback is also at the fountain. On the opposite side of the drawing, upon a pedestal rising over ruins, is a statue of Michael Angelo's torso ; in the distance an arch, with other buildings. *Pen and Indian ink.*

H. 12 $\frac{1}{2}$ in. W. 8 $\frac{1}{2}$ in.

School of Parma, and other Italian.

LORENZO DA COSTA DI FERRARA.

Nat. 1488. Ob. 1530.

184. Christ bearing His Cross led by the Roman soldiery to Mount Calvary. *Pen, washed with bistre.*

H. 7½ in. W. 15½ in.

ANTONIO ALLEGRI (DETTO IL CORREGGIO).

Nat. 1494. Ob. 1534.

185. A Foreshortened Figure of a Cherub floating in the air. *Red chalk, heightened with white.*

H. 5½ in. W. 5¾ in.

Ex Collection Thomas Hudson and Sir Joshua Reynolds.

ANTONIO ALLEGRI (DETTO IL CORREGGIO).

186. A Study for the figure of the Virgin Mary, in *red chalk*, painted in the centre of the Cupola at Parma, mentioned in Jonathan Richardson's 'Account of Works of Art' as being in his father's Collection.

H. 4¾ in. W. 4 in.

Ex Collection Richardson.

ANTONIO ALLEGRI (DETTO IL COREGGIO).

187. St. Luke, St. Mark, &c. A Study for the figures painted in the Cupola at Parma. *Red chalk, heightened with white.*

H. 8 $\frac{1}{4}$ in. W. 11 $\frac{1}{8}$ in.

Ex Collection Marquis de Lagoy and Sir Thomas Lawrence.

ANTONIO ALLEGRI (DETTO IL COREGGIO).

188. A Study of a Cupid in the attitude of sharpening his arrows. *Black chalk, heightened with white on grey paper.*

H. 16 $\frac{1}{4}$ in. W. 10 $\frac{3}{8}$ in.

Ex Collection Mariette.

* ANTONIO ALLEGRI (DETTO IL COREGGIO).

189. A Sketch of a Cupid. *Black chalk.*

H. 4 $\frac{1}{8}$ in. W. 4 $\frac{1}{8}$ in.

Ex Collection Sir Joshua Reynolds.

* ANTONIO ALLEGRI (DETTO IL COREGGIO).

190. Study of the back of a Man with his right arm raised. *Red chalk.*

H. 10 $\frac{1}{8}$ in. W. 13 $\frac{1}{4}$ in.

* ANTONIO ALLEGRI (DETTO IL COREGGIO).

191. A Study for one of the Apostles. *Red chalk.*

H. 7 $\frac{1}{8}$ in. W. 5 $\frac{1}{8}$ in.

Ex Collection C. Rogers and W. Esdaile.

GIOVANNI CAMBIASO (FATHER OF LUCA).

Nat. 1495. Ob. —.

192. St. George rescuing a Female from the jaws of a Dragon.
Pen and bistre.

H. 11½ in. W. 8 in.

On the reverse are seventeen lines in the handwriting of Jonathan Richardson, relative to the life and studies of the artist.

FRANCESCO MAZZUOLI (DETTO IL PARMEGIANO).

Nat. 1503. Ob. 1540.

193. A composition, representing the Nativity of Jesus Christ.
Pen and bistre washed, heightened with white.

H. 6½ in. W. 7¾ in.

Ex Collection J. P. Zoomes and Marquis de Lagoy.

FRANCESCO MAZZUOLI (DETTO IL PARMEGIANO).

194. A draped female Figure, carrying a vase in her hand. *Pen and bistre washed, heightened with white.*

H. 9½ in. W. 4½ in.

Ex Collection Sir Peter Lely.

FRANCESCO MAZZUOLI (DETTO IL PARMEGIANO).

195. A Study for the picture in the National Gallery, called the 'Vision of St. Jerome,' representing the Virgin Mary standing in the clouds, with the infant Saviour resting on her lap; St. John the Baptist kneeling below, and St. Jerome lying on his back. *Pen and bistre.*

H. 10¼ in. W. 6½ in.

On the reverse another study of the same subject in red chalk.

* FRANCESCO MAZZUOLI (DETTO IL PARMEGIANO).

196. Circe giving the enchanted cup to the companions of Ulysses. *Black chalk, on grey paper, heightened with white.*

H. $7\frac{1}{2}$ in. W. $7\frac{1}{2}$ in.

* FRANCESCO MAZZUOLI (DETTO IL PARMEGIANO).

197. Christ disputing with the Doctors. The Saviour is seen raised above the group, standing upon the steps of the Temple. The left arm hangs by His side, holding His mantle; the right is raised, with the hand pointing upwards, giving expression to the argument. The doctors standing and sitting in front; some conversing, whilst others are in deep attention. *Pen and bistre, washed.*

H. $9\frac{1}{2}$ in. W. 6 in.

Ex Collection Sir Thomas Lawrence.

* FRANCESCO MAZZUOLI (DETTO IL PARMEGIANO).

198. The Interment of St. Catherine. Two angels are lowering the body of the martyr into the tomb. A third angel appears to be giving instructions to the one supporting the saint's hand at the side of the tomb. The spiked wheel and sword are introduced. A glory shines through the clouds in the background. *Sepia, washed.*

H. $9\frac{3}{4}$ in. W. $7\frac{1}{2}$ in.

Ex Collection Count Lagoy.

* FRANCESCO MAZZUOLI (DETTO IL PARMEGIANO).

199. Part of a composition. Subject unknown. *Pen and bistre, washed.*

H. 11 in. W. $6\frac{1}{2}$ in.

Ex Collection Charles I. and Earl Arundel.

* FRANCESCO MAZZUOLI (DETTO IL PARMEGIANO).

200. The Baptism of Jesus. The Saviour is kneeling to John, who is baptizing Him. Above is seen the heavenly host, and the Holy Ghost in form of a dove amidst a blaze of light descending upon Him. On the right and left of the principal group are disciples of the prophet witnessing the ceremony. *Slight pen and bistre washed, heightened with white, upon grey paper.*

H. 12 $\frac{1}{4}$ in. W. 8 $\frac{1}{8}$ in.

ANDREA SOLARI.

Flourished about 1530.

201. Charity. A Group of three Figures. *Octagon bistre, heightened with white.*

H. 4 in. W. 4 $\frac{1}{4}$ in.

Ex Collection Marquis de Lagoy and W. Esdaile.

NICOLO DEL ABATI.

Nat. 1512. Ob. —.

202. A Mythological design, probably representing the Escape of Eurydice from the Infernal Regions, guarded by Cerberus. *Pen and bistre.*

H. 6 $\frac{1}{4}$ in. W. 10 in.

Ex Collection Earl of Arundel and Lord Spencer.

LUCA CAMBIASO (DETTO LUCHETTO DA GENOA).

Nat. 1527. Ob. 1585.

203. A Sketch for Venus at her toilette, attended by Cupid. At her feet a pair of doves. *Pen and bistre.*

H. 12 $\frac{3}{8}$ in. W. 8 $\frac{1}{4}$ in.

 LUCA CAMBIASO (DETTO LUCHETTO DA GENOA).

204. A Sketch for an Altar-piece, representing the Virgin Mary seated on the clouds, and holding the infant Christ surrounded by Cherubim and Seraphim. In the foreground are four Saints. An architectural border embellishes the whole. *Pen and bistre washed.*

H. 13½ in. W. 9½ in.

LUCA CAMBIASO (DETTO LUCHETTO DA GENOA).

205. A Female leading by the hand two little children. *Pen and bistre.*

H. 10½ in. W. 8½ in.

* LUCA CAMBIASO (DETTO LUCHETTO DA GENOA).

206. A Mother playing with her Child. The drawing represents three generations—the grandmother, mother, and child. The latter, with his back to the spectator, is looking up to his mother, with arms raised for her to lift him, which she is in the act of doing; while the former holds ready a garment wherewith to clothe him. *Pen and bistre washed.*

H. 11 in. W. 8½ in.

* LUCA CAMBIASO (DETTO LUCHETTO DA GENOA).

207. Fame. Fame, with wings extended and drapery flying, is represented seated upon a globe, borne by three boys. In her right hand is a trumpet, and in her left she holds another to her mouth with distended cheeks. *Pen and bistre.*

H. 13 in. W. 9½ in.

* LUCA CAMBIASO (DETTO LUCHETTO DA GENOA).

208. The Living and the Dead. A choir of boy angels, supported by three flying cherubs, are represented seated upon a

cloud singing. The cloud hovers over and forms part of the background to a group of dead children. *Pen and bistre, washed.*

H. 15½ in. W. 10½ in.

Ex Collection P. H. Lancranke.

* LUCA CAMBIASO (DETTO LUCHETTO DA GENOA).

209. The Angel dictating to John in the Isle of Patmos. *Pen and bistre, washed.*

H. 12¼ in. W. 8½ in.

GIROLAMO MAZZUOLI.

Living in 1580, and assisted Giulio Romano in the decoration of the Palazzo del T. at Mantua.

210. The Sacrifice of Iphigenia. *Pen and bistre.*

H. 10½ in. W. 7½ in.

On the reverse is a sketch of five cherubim,

BARTOLOMEO SCHIDONE.

Nat. 1560. Ob. 1616.

211. Portrait of a Young Man. *Red chalk.*

H. 11¼ in. W. 9¼ in.

BARTOLOMEO SCHIDONE.

212. The Marriage of St. Catherine. *Pen and bistre, washed, on grey paper.*

H. 6½ in. W. 4½ in.

FRANCESCO VANNI (CALLED VANNI OF SIENA).

Nat. 1563. Ob. 1610.

213. Madonna and infant Saviour, with Elizabeth and St. John. *Pen and bistre.*

H. 8 in. W. 6½ in.

Ex Collection Count Gelozzi.

GIOVANNI BENEDETTO CASTIGLIONE.

(DETTO IL GRECHETTO).

Nat. 1616. Ob. 1670.

214. Landscape and Figures, with a flock of sheep.
- In colours.*

H. 15½ in. W. 20¾ in.

* GIOVANNI BENEDETTO CASTIGLIONE.

(DETTO IL GRECHETTO).

215. The Assumption of the Virgin. The Virgin is seen in the centre of the picture borne to heaven by Cherubim, and looking up, with arms extended, into the glory by which she is surrounded. On the tomb are the grave-clothes, symbolical of earth, which she has left behind. Two cherubs are looking into the head and foot of the grave, and in the centre is another cherub watching the ascending group, while at the same time mechanically replacing the funereal garments. On the foreground are books and cross-bones, and at the bottom of the tomb at the left corner the artist has written his name. *In colours.*

H. 14½ in. W. 10½ in.



Venetian School.

GIOVANNI BELLINI.

Nat. 1422. Ob. 1512.

216. A Study of an Old Man's Head. *Pen and bistre, heightened with white, on grey paper.* On the reverse a study of a Hand.

H. 8½ in. W. 6½ in.

GIORGIO BARBARELLI (DETTO GIORGIONE).

Nat. 1477. Ob. 1511.

217. Cupid holding a quiver. *Red chalk, heightened with white on grey paper.*

H. 7 in. W. 5¼ in.

Ex Collection Sir Peter Lely and Sir Joshua Reynolds.

* GIORGIO BARBARELLI (DETTO GIORGIONE).

218. A view of an ancient Italian Town. Probably a sketch at Cadore. *Pen and bistre, heightened with white.*

H. 11 in. W. 8½ in.

GIORGIO BARBARELLI (DETTO GIORGIONE).

219. A Man playing upon a Musical Instrument. A study for the male and female seated on the ground in the picture of The Concert. *Pen and sepia.*

H. 5½ in. W. 7½ in.

TIZIANO VECELLIO.

Nat. 1480. Ob. 1576.

220. A Study for the Head of a Priest. *Pen and bistre.*

H. $5\frac{1}{2}$ in. W. $4\frac{1}{2}$ in.*Ex Collection Thomas Hudson.*

TIZIANO VECELLIO.

221. Study of Trees for the picture of 'Il Pietro Martire.' *Black chalk, heightened with white.*

H. $16\frac{3}{8}$ in. W. $7\frac{3}{4}$ in.

*TIZIANO VECELLIO.

222. Landscape. A carefully finished drawing with a bridge over a river guarded by a fort. The road leads to a town situated upon a hill. In the foreground is a young man seated, playing upon a pipe. *Pen and bistre.*

H. $6\frac{1}{8}$ in. W. $9\frac{1}{2}$ in.*Ex Collection J. Richardson.*

*TIZIANO VECELLIO.

223. Study of a Kneeling Figure in the Assumption. *Black chalk on blue paper.* The drawing has been scored for enlarging.

H. $14\frac{3}{8}$ in. W. 10 in.*Ex Collection P. H. Lankrinck.*

*TIZIANO VECELLIO.

224. Interior of an Apartment. *Pen and bistre washed.*

H. $14\frac{3}{8}$ in. W. $9\frac{1}{4}$ in.*Ex Collection Sir Thomas Lawrence and William Esdaile.*

TIZIANO VECELLIO.

225. ▲ Sketch for the celebrated picture of the Peter Martyr. *Pen and bistre.*

H. $10\frac{1}{2}$ in. W. $8\frac{1}{4}$ in.

On the reverse a Study for a Holy Family with St. John.

Pen and bistre.

TIZIANO VECELLIO.

226. A Landscape, with Venus dissuading Adonis from going to the Chase. In the foreground Adonis, fully equipped, holding a spear in one hand, and with the other embracing Venus; two dogs standing by his side are held round the neck by Cupid, whilst another lies waiting behind. *Pen and bistre, washed.*

H. 8 $\frac{1}{2}$ in. W. 12 in.
Ex Collection Lord Spencer.

TIZIANO VECELLIO.

227. Diana and her Nymphs bathing, and the *Denouement* of Calisto. *Pen and sepia, washed.*

H. 8 $\frac{1}{2}$ in. W. 12 $\frac{1}{2}$ in.

TIZIANO VECELLIO.

228. An ornamental design of two Cupids holding a scroll, for the upper part of an altar-piece. *Pen and bistre.*

H. 3 $\frac{1}{2}$ in. W. 6 $\frac{1}{2}$ in.
Ex Collection Sir Peter Lely.

TIZIANO VECELLIO.

229. A Landscape, in which are represented a Boar Hunt and the Death of Adonis. In the foreground to the left, Venus is lamenting over the dead body of Adonis, a dog standing by her side. In the middle distance a group of horsemen attacking a wild boar; on an eminence in the background, a Town, at the back of which stands Titian's Mill. *Pen and bistre.*

H. 11 $\frac{1}{2}$ in. W. 16 $\frac{1}{2}$ in.
Ex Collection Lord Spencer.

GIO. LICINIO (PORDENONE).

Nat. 1484. Ob. 1540.

230. A Study for the figure of St. Augustin, in a sitting posture, with his left arm resting on a book—*'dipinto nella chiesa di Sta. Maria di Campagna à Piacenza.'* Bistre, heightened with white on grey paper.

H. 9½ in. W. 7½ in.

Ex Collection Jonathan Richardson and C. Jennings.

* GIO. LICINIO (PORDENONE).

231. A Saint Reading. He is fully draped, seated with a book, supported by his left arm and hand, looking towards the left. *Bistre washed, on grey paper, heightened with white. Octagon top.*

H. 9½ in. W. 7½ in.

SEBASTIAN DEL PIOMBO.

Nat. 1485. Ob. 1547.

232. A Group of three Female figures, one of them carrying a basket on her head. A Study for part of an historical picture, formerly in the collection of Mr. Davenport Bromley. *Black chalk, heightened with white on grey paper.*

H. 13 in. W. 6½ in.

* AGOSTINO VENEZIANO.

Nat. 1490. Ob. —.

233. The Interior of a Church or Temple. The entablature of which is supported by innumerable columns. The Virgin is seated on the right, with her infant on her lap, and behind her Joseph as a carpenter is working at a bench. A group of cherubs on the left floating in the air holds a scroll, and the infant's attention is drawn towards it. On the foreground is the artist's monogram, and on the building a tablet with inscription. *Pen and bistre, washed.*

Circular, 7¾ in.

BATTISTA FRANCO.

Nat. 1498. Ob. 1561.

234. Christ disputing with the Doctors in the Temple. A composition of many figures. *Pen and bistre, washed.*

H. 7½ in. W. 12½ in.

BATTISTA FRANCO.

235. The Holy Family and St. John. *Drawn with a very fine pen and bistre.*

H. 7½ in. W. 10½ in.

Ex Collection Uvedale Price.

BATTISTA FRANCO.

236. St. Francis on his knees offering Fruit to the infant Saviour in the lap of the Virgin. *Fine pen and bistre.*

H. 7½ in. W. 8½ in.

Ex Collection William Esdaile.

* BATTISTA FRANCO.

237. The Cyclops forging the Bolts of Jove. *Pen and bistre on blue paper.*

H. 9 in. W. 10½ in.

Ex Collection Richardson, Sir J. Reynolds, and Count Caylus.

BATTISTA FRANCO.


238. A group of horsemen in close combat. *Pen and sepia, washed.*

H. 7½ in. W. 12 in.

Ex Collection Comte de Fries.

DOMENICO CAMPAGNOLA.

Nat. ——. Ob. ——. Flourished 1543.

-  239. A Woody Landscape. In the foreground a man seated by the roadside in meditation ; in the background a chateau, with aqueduct in front. *Pen and Indian ink.*

H. 10½ in. W. 13½ in.

Ex Collection Thomas Hudson.

✓

JACOPO DA PONTE (DETTO IL BASSANO).

Nat. 1510. Ob. 1592.

240. The Adoration of the Shepherds. *Indian ink, washed on grey paper.*

H. 7 $\frac{3}{4}$ in. W. 14 $\frac{1}{4}$ in.

This is probably a study for the picture painted in the Church of San Giuseppe at Bassano.

JACOPO DA PONTE (DETTO IL BASSANO).

241. The Birth of St. John, a composition of many figures. Oval. *Black chalk, heightened with white.*

W. 16 in. W. 20 $\frac{1}{2}$ in.

* JACOPO DA PONTE (DETTO IL BASSANO).

242. The Supper at the house of Simon the Leper. The time chosen is when the Saviour says, 'Simon, I have something to say to you.' He is seated at the end of the table, and the Magdalen is washing his feet with her tears; Simon, standing cap in hand, fully attentive to what his Lord should say, is at the other end of the table; two men seated, watch him attentively, with an expression of surprise, while two other of the guests are reasoning upon the matter which has given rise to the subject. A boy places a dish upon the table, and a cat at his feet has made free with some of the edibles from which a cook is making a selection; a servant at a curtained door is giving the latter instructions. The scene is an open hall, with mountains seen in the distance. *Black chalk, slightly heightened with red and white.*

H. 12 $\frac{1}{2}$ in. W. 17 $\frac{1}{2}$ in.

* JACOPO PALMA (THE ELDER).

Nat. 1510. Ob. —.

243. Study of a Male figure seated under a tree. *Black and red chalk.*

H. 11 $\frac{3}{4}$ in. W. 7 $\frac{1}{2}$ in.

Ex Collection John Barnard and Sir J. Reynolds.

GIACOPO ROBUSTI (DETTO IL TINTORETTO).

Nat. 1512. Ob. 1594.

244. The Assumption of the Virgin. A composition of many figures. *Bistre and Indian ink, on grey paper, with references on the principal figures for colour.*

H. 7 $\frac{1}{8}$ in. W. 11 $\frac{1}{8}$ in.*Ex Collection Nathaniel Hone.*

GIACOPO ROBUSTI (DETTO IL TINTORETTO).

245. The Circumcision of the Infant Saviour, attended by numerous figures. With numbers on each figure in reference to writing on the back. *Bistre wash on grey paper.*

H. 9 $\frac{1}{8}$ in. W. 11 $\frac{3}{4}$ in.

* GIACOPO ROBUSTI (DETTO IL TINTORETTO).

246. The Martyrdom of St. Thomas. Saint Thomas having received by inspiration instructions to go to India, obeyed the command, and miraculously converted the King Gondoforo. In his zeal, he travelled through other parts of the East, preaching and converting wherever he went. The success attending his labours excited the enmity of the heathen teachers, and upon the great idol of the temple dissolving, as was supposed by his agency, the chiefs of the Temple slew him with a (spear) sword. At the bottom of the drawing, barely legible, is the history of the legend, and at the corner the artist's name—Tintoretto. *Pen and bistre, washed, arched top.*

H. 10 $\frac{3}{4}$ in. W. 8 $\frac{1}{4}$ in.*Ex Collection Count Lagoy.*

* GIACOPO ROBUSTI (DETTO IL TINTORETTO).

247. The Universal Judgment. A study for the whole subject of the celebrated picture at Santa Maria dell' Orto, differing in many respects from the picture. *Pen and Indian ink wash on greenish coloured paper heightened with white.*

H. 24 $\frac{1}{2}$ in. W. 11 $\frac{1}{2}$ in.

PAOLO CAGLIARI (DETTO PAOLO VERONESE).

Nat. 1530. Ob. 1588.

248. Penelope, seated at work, surrounded by her maidens, is surprised by the unexpected arrival of her husband Ulysses, and his companions. *Pen and bistrè heightened.*

H. 11 in. W. 7½ in.

Ex Collection Marquis de Lagoy, Sir Thomas Lawrence, and T. Dimsdale.

PAOLO CAGLIARI (DETTO PAOLO VERONESE).

249. An Exterior. St. Mark seated in the foreground, holding a scroll upon his knees, a lion reposing at his feet; at his side stands a gaoler, who seems speaking to him, and holding in one hand a pair of leg-irons. To the right of St. Mark, and kneeling under a tree, is St. Francis, apparently amazed at the brilliant apparition of a cross in the sky. *Indian ink heightened with white on grey paper.*

H. 11½ in. W. 8½ in.

Ex Collection Sir Peter Lely, Sir Thomas Lawrence, and P. H. Lankrink.

* PAOLO CAGLIARI (DETTO PAOLO VERONESE).

250. John presented, when a child, to the Infant Jesus. The Virgin, seated in the porch of a temple beside a fluted column, supports the infant in her arms, who, with a wreath in his right hand is about to place it upon the head of Elizabeth. Mary looks away from this group to John, held by Joseph, and Zacharias on his knees, who is presented to her. Behind Zacharias is an open landscape, and at the opposite corner is an angel with his face and arm extended upwards. *Pen and Indian ink wash.*

H. 8½ in. W. 10½ in.

* PAOLO CAGLIARI (DETTO PAOLO VERONESE).

251. Queen of Sheba's Visit to Solomon. The scene is a state apartment in the palace, where, upon a throne on the left, is seated Solomon in conversation with the Queen, attended by the officers of the court; servants are bringing in pre-

sents brought from the south, which are being placed before the king. *Sepia wash.*

H. $4\frac{1}{2}$ in. W. 16 in.

Ex Collection John Barnard and Marquis Lagoy.

*PAOLO CAGLIARI (DETTO PAOLO VERONESE).

252. The Marriage at Cana. A study for the picture in the School of the Fine Arts at Venice. *Sepia wash.*

H. $12\frac{3}{8}$ in. $21\frac{1}{8}$ in.

*PAOLO CAGLIARI (DETTO PAOLO VERONESE).

253. St. Mark. Study of a Man seated with his left arm resting upon the fore edge of a book; full drapery, one end of which is brought over the left thigh. *Sepia wash.*

H. $11\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

Ex Collection J. P. Zoomes.

JACOPO DA PONTE (DETTO IL BASSANO).

Nat. 1535. Ob. —.

254. The Nativity. *Indian ink washed, heightened with white on grey paper.*

H. $12\frac{1}{4}$ in. W. 10 in.

This is probably a study for the picture painted in the Church of San Giuseppe at Bassano.

GIACOPO PALMA (DETTO IL GIOVANE).

Nat. 1544. Ob. 1628.

255. A sketch of two naked Females. *Pen, heightened with white on grey paper.*

H. $10\frac{7}{8}$ in. W. $8\frac{3}{8}$ in.

Ex Collection John Macgowan.

GIACOPO PALMA (DETTO IL GIOVANE).

256. Diana and her Nymphs bathing, disturbed by Actæon. *Pen and umber wash.*

H. 8 in. W. $10\frac{1}{4}$ in.

Ex Collection Jonathan Richardson.

* GIACOPO PALMA (DETTO IL GIOVANE).

257. The Virgin in Glory. The holy mother, with her hands in the attitude of prayer, is ascending in the clouds, supported by cherubim, two of which are in the act of crowning her ; on her left are the four Evangelists, kneeling in adoration ; and on the opposite side a similar group, the principal being a mitred bishop with his crozier. *Pen, and sepia wash.*

H. 11 $\frac{1}{4}$ in. W. 8 in.

Ex Collection J. P. Zoomes.

G. B. TIEPOLO.

Nat. 1697. Ob. 1769.

258. Composition of several figures. *Pen and bistre wash.*

H. 11 $\frac{1}{4}$ in. W. 7 $\frac{1}{8}$ in.

Ex Collection —. Mark unknown.

* G. B. TIEPOLO.

259. John baptizing Jesus. The Saint, with his symbolic staff, is partly kneeling upon a stone under two trees, pouring water on the head of the kneeling Saviour upon whom the Holy Spirit is descending. *Pen and bistre wash.*

H. 11 $\frac{1}{4}$ in. W. 9 in.

ANTONIO CANALETTO.

Nat. 1697. Ob. 1768.

260. A View in the Environs of Venice. In the foreground are two figures by the side of a canal ; the city is seen in the distance. *Pen and bistre wash.*

H. 7 $\frac{1}{4}$ in. W. 10 $\frac{3}{8}$ in.

ANTONIO CANALETTO.

261. Exterior View of a Palace, with colonnade entrance, in front of which is a fountain. *Pen and bistre, washed with Indian ink.*

H. 9 $\frac{1}{2}$ in. W. 14 in.



ANTONIO CANALETTO.

262. An Italian View. In the centre is a water-mill with a figure ascending a flight of steps. To the right a man is pushing off a boat. To the left are ruins of an ancient tomb, on the top of which are two men, one of them holding a long pole. *Pen and bistre, washed with Indian ink.* ✓

H. $9\frac{3}{8}$ in. W. $14\frac{1}{8}$ in.

ANTONIO CANALETTO.

263. The Interior of a Courtyard, surrounded by a Palace. In the foreground are various figures. *Pen and bistre, washed with Indian ink.*

H. 18 in. W. $13\frac{1}{4}$ in.

ANTONIO CANALETTO.

264. Interior of a Saloon, with a Musical Party. *Pen and bistre.*

H. $2\frac{3}{8}$ in. W. 6 in.

* ANTONIO CANALETTO.

265. Buildings on the Bank of a River. In the centre of the view is a temple with three columns surmounted by a statue, and over a pilaster of the same building is an urn. Seen through an arch are two houses, and at the side of the temple is a fort with a house. A man is hauling up the sail of a boat to which a boy is running, followed by a man with a basket on his arm. *Pen and Indian ink wash.*

H. 9 in. W. $8\frac{3}{8}$ in.

FRANCESCO GUARDI.

Nat. 1712. Ob. 1793.

266. The Grand Staircase of a Palace in Venice, with several figures ascending. *Pen and bistre, washed with Indian ink.*

H. 17 in. W. $11\frac{1}{8}$ in.

FRANCESCO GUARDI.

267. A Landscape, in the centre of which runs a river on which is a boat with two figures; on either bank are other figures. *Pen and bistre wash.*

H. 10 $\frac{1}{8}$ in. W. 15 $\frac{1}{4}$ in.

FRANCESCO GUARDI.

268. A View in Venice, with buildings on a bridge of three arches over a canal, on which are several gondolas with figures. *Pen and bistre, washed with Indian ink.*

H. 11 in. W. 17 $\frac{3}{8}$ in.

FRANCESCO GUARDI.

269. An Exterior, representing the ruins of a palace, with various figures. *Pen and bistre, washed with Indian ink.*

H. 17 $\frac{3}{4}$ in. W. 11 $\frac{3}{4}$ in.

*FRANCESCO GUARDI.

270. Ruined Buildings and Figures. On the right of the view is a palace, the ascent to which is by a grand flight of steps, like the Scala at Venice. Other buildings adjoining this may be seen through the ruins of an arch, and a small building attached to it with a dome. Two Venetian poles are raised in the background, and figures are introduced. *Pen and sepia wash.*

H. 9 in. W. 7 $\frac{1}{4}$ in.

GIARDINI.

Nat. —. Ob. —.

271. Design for an emblematical ornamented frame. *Pen and bistre wash.*

H. 16 $\frac{1}{8}$ in. W. 11 $\frac{1}{8}$ in.

Ex Collection —.

Bolognese School.

FRANCESCO PRIMATICCIO.

Nat. 1490. Ob. 1570.

272. A Study for the figures of Diana and Actæon. A circular drawing. *Red chalk, heightened with white.*

Diameter $4\frac{1}{2}$ in.

Ex Collection Charles Rogers and Sir Thomas Lawrence.

PELLEGRINO TIBALDI.

Nat. 1527. Ob. circa 1598.

273. The Three Graces standing under a palm-tree. *Pen and bistre, heightened with white on a grey ground.*

H. $11\frac{1}{2}$ in. W. $7\frac{3}{4}$ in.

Ex Collection Sir Thomas Lawrence.

* PELLEGRINO TIBALDI.

274. The Nativity of St. John. A composition of many figures. The principal group is formed by two females, an older and a younger, performing the necessary ablutions to the newborn babe, which the younger of the two holds; her attention for the moment is arrested by a female on her left preparing a crib for the child. On the right of the elder female is a group of women with swaddling clothes held over a chafing dish. Two matrons, each with a child, stand behind the crib in conversation, and in the background, the composition is carried out by a male and female bringing presents. At the right corner Zachariah is seated listening to an older man, who with two other men have arrived, and are talking over the miraculous birth. In the foreground two children unconscious of the scene, are playing with a dog. In the

left corner is the aged Elisabeth, attended by four females, on a couch; a canopy over her head is held by three cherubim; a door in the apartment leads to a kitchen in which servants are preparing a repast. Over the door is an angel with cherubim supporting a book on which is the word '*Nativitate*.' Through another opening in the room is seen the portico of a temple with a rocky background, on which stand two Shepherds, and the Wise Men of the East, to whom is appearing an angel with a palm-branch. *Pen and Indian ink, heightened with white.*

H. 15 in. W. 23 $\frac{3}{8}$ in.

Ex Collection Count Gelozzi.

PELLEGRINO TIBALDI.

275. The Birth of St. John. A study for the principal group in the foreground of the preceding drawing. *Pen and bistre, heightened with white.*

H. 11 $\frac{3}{8}$ in. W. 21 in.

BARTOLOMEO PASSEROTTI.

Nat. circa 1540. Ob. 1595.

276. St. George delivering the Daughter of the King of Cappadocia. *Pen and bistre.*

H. 20 in. W. 13 $\frac{1}{4}$ in.

Ex Collection Baron Denon.

CAMILLO PROCACCINO.

Nat. 1546. Ob. 1626.

277. An architectural and emblematical Design for an Altar Piece. *Bistre and Indian ink.*

H. 15 $\frac{1}{4}$ in. W. 9 $\frac{3}{8}$ in.

CAMILLO PROCACCINO.

278. A group of Boys and Angels in the clouds, protected by the Deity. On the reverse a Study of two figures. *Pen and bistre, washed.*

H. 12 $\frac{3}{8}$ in W. 8 $\frac{1}{4}$ in.

*CAMILLO PROCACCINO.

279. The Repose in Egypt. The Virgin seated on the ground under a tree is suckling her child ; behind is Joseph leaning upon the ass's neck contemplating the group. Rustic buildings are introduced on the right of the drawing ; showing the termination of their flight. *Red chalk.*

H. $7\frac{1}{8}$ in. W. $11\frac{1}{4}$ in.

*CAMILLO PROCACCINO.

280. Jupiter and Leda. Leda in the clouds is caressing the Swan, whose wings are extended. Two children at the bottom of the drawing form part of the group. Formerly of an elliptic shape, the top and bottom of which are cut away. *Pen and sepia.*

H. $11\frac{1}{2}$ in. W. 9 in.

Ex Collection Charles I.

LUDOVICO CARACCI.

Nat. 1555. Ob. 1619.

281. Study for Venus and Adonis. *Black chalk.*

H. $12\frac{3}{8}$ in. W. $9\frac{1}{2}$ in.

Ex Collection Sir Joshua Reynolds and Sir Thomas Lawrence.

LUDOVICO CARACCI.

282. Study of a Female Head, looking upwards. *Black chalk. heightened with white on grey paper.*

H. 15 in. W. $11\frac{1}{2}$ in.

LUDOVICO CARACCI.

283. A Sketch for the Assumption of the Virgin Mary, attended by angels. *Bistre and Indian ink.*

H. $15\frac{1}{8}$ in. W. 12 in.

LUDOVICO CARACCI.

284. A Madonna and child, on the reverse a sketch of Dragons. *Pen and sepia wash.*

H. $8\frac{1}{4}$ in. W. $6\frac{3}{8}$ in.

Ex Collection Lord Spencer.

LUDOVICO CARACCI.

285. A Study for the Adoration of the Shepherds in the Cucini Palace at Venice. *Pen and Indian ink, heightened with white on grey paper.*

H. $7\frac{1}{4}$ in. W. $10\frac{3}{4}$ in.

Ex Collection Sir Joshua Reynolds.

LUDOVICO CARACCI.

286. St. Francis receiving from the Virgin Mary the Infant Christ. *Pen and bistre wash.*

H. 6 in. W. $6\frac{1}{4}$ in.

* LUDOVICO CARACCI.

287. The Virgin reading to the Child Jesus. The Virgin is seated before a column, with the infant standing upon her knees; she holds in her right hand a book upon which both are attentively gazing. *Circular on coloured paper, heightened with white.*

H. in. W. $7\frac{1}{4}$ in.

Engraved in Metz's imitations.

* LUDOVICO CARACCI.

288. The Study for a Picture of the Salvator Mundi. *Pen and bistre wash.*

H. $7\frac{1}{2}$ in. W. $4\frac{1}{4}$ in.

LUDOVICO CARACCI.

289. Study of a Madonna and Child, after Raffaello. *Pen and bistre wash.*

H. 8 in. W. $7\frac{1}{8}$ in.

AGOSTINO CARACCI.

Nat. 1558. Ob. 1602.

290. The Nativity with the Adoration of the Shepherds. *Pen and bistre.*

H. $15\frac{3}{4}$ in. W. $9\frac{1}{2}$ in.

Ex Collection Jonathan Richardson and Sir Joshua Reynolds.

* AGOSTINO CARACCI.

291. Procession of Clement VIII. to Bologna. The procession is represented winding along a mountainous path, taken at the time when the Pope's Car, borne by two horses, has reached the centre of the picture. He is attended by his guard, and seen through the window apparently bestowing a benediction. The Papal arms are represented upon the panel. The party are preceded by the representatives of the Vatican carrying their insignia of office, headed by troops with flags, baggage, waggons, &c. The Car is followed by Cardinals on horseback attended by troops, &c. similar to those in the van. Sundry notes are written by the Artist to assist him in painting the subject. *Bistre wash.*

H. $10\frac{1}{2}$ in. W. 15 in.

Ex Collection Crosat, Mariette, and William Esdaile.

* AGOSTINO CARACCI.

292. Study of three Female Heads. Two of them in profile.
Pen and bistre.

H. $5\frac{1}{8}$ in. W. $6\frac{1}{2}$.

ANNIBALE CARACCI.

Nat. 1560. Ob. 1609.

293. A Study of a Monk kneeling. *Drawn with a stump.*

H. 12 in. W. $8\frac{1}{8}$ in.

Ex Collection Sir Joshua Reynolds.

ANNIBALE CARACCI.

294. Study of a Peasant leaning on a Staff, and with his left foot resting on a block of peculiar construction. On the reverse another study of the same figure in a different attitude.
Both drawn in red chalk.

H. $14\frac{1}{8}$ in. W. $7\frac{1}{8}$ in.

ANNIBALE CARACCI.

295. An academical Study, of a Man seated, and leaning on one hand. *Red chalk.*

H. 12 $\frac{1}{2}$ in. W. 10 $\frac{1}{2}$ in.

ANNIBALE CARACCI.

296. The Ascension of Christ. A Study for the large picture in the Gallery of the Louvre. *Pen and bistre.*

H. 11 in. W. 8 in.

ANNIBALE CARACCI.

297. Two Studies of Hercules strangling the Nemean Lion; forming one of the series of the Labours of Hercules painted in the Farnese Gallery at Rome. *Red chalk, heightened with white.*

H. 14 in. W. 7 $\frac{1}{2}$ in.

Ex Collection Lord Bagot.

* ANNIBALE CARACCI.

298. A Pastoral Landscape. *Pen and bistre.*

H. 9 $\frac{1}{2}$ in. W. 7 $\frac{1}{2}$ in.

* ANNIBALE CARACCI.

299. Head of a Man. *Red chalk.*

H. 11 $\frac{1}{2}$ in. W. 7 $\frac{1}{2}$ in.

* ANNIBALE CARACCI.

300. The Virgin appearing to St. Francis. *Pen and bistre.*

H. 10 $\frac{1}{2}$ in. W. 7 $\frac{1}{2}$ in.

* ANNIBALE CARACCI.

301. Study of a Man seated upon the ground. *Red chalk.*

H. 17 $\frac{1}{2}$ in. W. 11 $\frac{1}{2}$ in.

* ANNIBALE CARACCI.

302. Study of a Man. *Red chalk.*

H. 16 $\frac{3}{4}$ in. W. 10 $\frac{3}{4}$ in.

Ex Collection Richardson, Dr. Mend, and John Barnard.

* ANNIBALE CARACCI.

303. Study for the Boatman in the picture belonging to the Earl of Carlisle. *Red chalk on blue paper.*

H. 14 $\frac{1}{4}$ in. W. 8 $\frac{3}{8}$ in.

* ANNIBALE CARACCI.

304. Circe giving the Cup to Ulysses. The study for the Fresco in the Cabinet of the Farnese. *Faint pen and sepia wash.*

H. 6 $\frac{1}{4}$ in. W. 8 $\frac{1}{4}$ in.

Ex Collection Sir Peter Lely and Jonathan Richardson.

* ANNIBALE CARACCI.

305. A Landscape. On an eminence at the left of the drawing is a castle in ruins; behind is a town on the banks of a river, over which are two bridges, one of wood with a portcullis, the other of stone damming up the back-water of a mill. In the foreground is a shepherd with his dog asleep, and behind him a shepherd also with a dog attending a flock of sheep. Mountains in the distance, with the river flowing at their base. *Pen and bistre.*

H. 8 $\frac{3}{8}$ in. W. 13 $\frac{1}{4}$ in.

* ANNIBALE CARACCI.

306. A Landscape with a Waterfall. The scene is in the vicinity of a town seen in the distance. On the foreground, to the left of the view, is a man mowing, and on the right is the fall. The composition is broken in the centre by a group of trees. *Pen and bistre.*

H. 11 in. W. 16 $\frac{1}{4}$ in.

* ANNIBALE CARACCI.

307. Mercury giving to Paris the Apple of Discord. (Study for the picture in the Gallery of the Farnese.) Paris, with his dog before him, is seated on a bank at the right of the drawing holding in his left hand a staff, the other hand is extended to receive the apple which the descending Mercury is giving to him. A landscape background. *Pen and umber wash.*

Octagon. H. $12\frac{1}{2}$ in. W. $9\frac{3}{8}$ in.

* ANNIBALE CARACCI.

308. Study for the figure of Socrates whilst engaged at the Siege of Potidæa. *Red chalk.*

H. $14\frac{1}{2}$ in. W. $7\frac{3}{4}$ in.

Ex Collection Sir Joshua Reynolds.

ANNIBALE CARACCI.

309. Study of a Male Figure, seated on a stone. *Black chalk, heightened with white on blue paper.*

H. $14\frac{1}{2}$ in. W. 18 in.

Ex Collection —. Unknown mark.

ANNIBALE CARACCI.

310. A Landscape. In the foreground a river with a boat and two figures, over which is a bridge, on the bank are some lofty buildings. *Pen and bistre.*

H. $10\frac{1}{2}$ in. W. $16\frac{1}{2}$ in.

Ex Collection Comte de Fries.

ANNIBALE CARACCI.

311. A Landscape and Figures. *Pen and bistre.*

H. $13\frac{1}{2}$ in. W. $20\frac{1}{2}$ in.

ANNIBALE CARACCI.

312. A Landscape, with a very large tree in the foreground; to the right, the figure of Christ with two of His disciples going to Emmaus. *Pen and bistre.*

H. $16\frac{1}{2}$ in. W. $20\frac{3}{4}$ in.

MICHELANGIOLO AMERIGI DA CARAVAGGIO (DETTO
CARAVAGGIO).

Nat. 1569. Ob. 1609.

313. Soldiers and others playing at Cards on a Tombstone. *Pen and bistre wash.*

H. 11½ in. W. 17 in.

MICHELANGIOLO AMERIGI DA CARAVAGGIO (DETTO
CARAVAGGIO).

314. The Return of the Prodigal Son. A composition of five figures. *Indian ink.*

H. 15½ in. W. 9 in.

Ex Collection Jonathan Richardson.

GUIDO RENI.

Nat. 1574. Ob. 1642.

315. The Death of a Saint; surrounded by several figures. In the clouds above is God the Father, attended by angels. *Pen and bistre, washed with Indian ink.*

H. 7½ in. W. 5½ in.

GUIDO RENI.

316. A Landscape with the Virgin, Infant Saviour, and St. John; two cherubim floating in the air above them. *Red chalk, pen and bistre wash.*

H. 6 in. W. 7¾ in.

GUIDO RENI.

317. A Study for the Head of a Female, looking up. *Black and red chalk, heightened with white on grey paper.*

H. 9¾ in. W. 7 in.

GUIDO RENI.

318. A Study for the Head of a Madonna. *Black chalk, heightened with white on grey paper.*

H. 9¾ in. W. 8¾ in.

GUIDO RENI.

319. A Study for the Head of an Apostle. *Red chalk.*

H. 15 $\frac{7}{8}$ in. W. 11 in.

Ex Collection G. F.

On the back is written, 'Rome 1828, G. F. This Head by Guido was presented to me by Vallati the painter.'

GUIDO RENI.

320. The Assumption of the Virgin. A composition, with numerous figures; a study for the picture at Bologna. *Pen and bistre wash.*

Arched top. H. 15 $\frac{1}{8}$ in. W. 11 $\frac{1}{4}$ in.

GUIDO RENI.

321. The Glorification of St. Cecilia. She is represented ascending to heaven accompanied by numerous angels; cherubim and seraphim playing upon various instruments of music. *Pen and bistre, heightened with white.*

Oval. H. 18 $\frac{1}{2}$ in. W. 16 $\frac{1}{8}$ in.

* GUIDO RENI.

322. Study of the back of a Peasant seated on the ground. *Red chalk.*

H. 5 $\frac{3}{8}$ in. W. 5 $\frac{1}{8}$ in.

Ex Collection Count Gelozzi.

* GUIDO RENI.

323. Study for the Madonna in Glory, on the reverse the study of a Woman. *Pen and sepia.*

Oval. H. 5 in. W. 4 $\frac{1}{8}$ in.

* GUIDO RENI.

324. Head of a Man looking upwards. *Black and red chalk, the eyes slightly heightened with white.*

H. 11 $\frac{1}{8}$ in. W. 8 $\frac{1}{4}$ in.

* GUIDO RENI.

325. Head of a Female.
- Black and red chalk.*

H. $9\frac{1}{4}$ in. W. 7 in.

* GUIDO RENI.

326. The Assumption of the Virgin.
- A study in red chalk and washed.*

Octagon top. H. $3\frac{1}{4}$ in. W. $6\frac{1}{8}$ in.*Ex Collection Charles I.*

FRANCESCO ALBANO.

Nat. 1578. Ob. 1660.

327. A Group of Cupids floating in the Air.
- Red chalk.*

H. $7\frac{1}{8}$ in. W. $10\frac{1}{8}$ in.

FRANCESCO ALBANO.

328. Venus and Adonis, attended by Cupid.
- Red chalk.*

H. 11 in. W. 10 in.

Ex Collection ——. Unknown mark.

On the reverse a Saint in ecstasy before the Virgin and Child.

FRANCESCO ALBANO.

329. Venus in her Car, drawn by Doves and attended by Cupid and Nymphs.
- Pen and bistre, washed with indigo.*

H. $8\frac{3}{8}$ in. W. 12 in.

FRANCESCO ALBANO.

330. A Composition, representing the Descent of the Holy Ghost in the midst of a mass of clouds, surrounded by cherubim and seraphim.
- Pen and bistre wash.*

H. $9\frac{1}{2}$ in. W. $16\frac{1}{8}$ in.*Ex Collection ——.*

* FRANCESCO ALBANO.

331. Apollo and Daphne.
- Black and red chalk.*

H. $8\frac{1}{2}$ in. W. $11\frac{1}{2}$ in.*Ex Collection Robert Udny and William Esdaile.*

DOMENICO ZAMPIERI (DETTO DOMENICHINO).

Nat. 1581. Ob. 1641.

332. St. Jerome reading.
- Red chalk, heightened with white.*

H. 8 $\frac{3}{4}$ in. W. 9 $\frac{1}{8}$ in.

DOMENICO ZAMPIERI (DETTO DOMENICHINO).

333. The Finding of Moses ; Pharaoh's Daughter and her Maidens looking at the infant in the cradle of Bulrushes.
- Pen and bistre.*

H. 8 in. W. 7 $\frac{1}{2}$ in.*Ex Collection Marquis de Lagoy and Lempereur.*

* DOMENICO ZAMPIERI (DETTO DOMENICHINO).

334. St. Francis. A study in
- red chalk.*

H. 13 $\frac{3}{8}$ in. W. 10 $\frac{1}{4}$ in.

* DOMENICO ZAMPIERI (DETTO DOMENICHINO).

335. Head of an Old Man.
- Black chalk on grey paper.*

H. 13 $\frac{1}{4}$ in. W. 9 in.

* DOMENICO ZAMPIERI (DETTO DOMENICHINO).

336. A Landscape, with a castle upon an eminence and two figures walking along a road.
- Pen and bistre.*

H. 5 $\frac{1}{4}$ in. W. 8 $\frac{3}{8}$ in.*Ex Collection P. Muriette.*

* DOMENICO ZAMPIERI (DETTO DOMENICHINO).

337. The Virgin bestowing her Benediction upon the Evangelists Matthew and Mark. The Virgin stands between the kneeling apostles, with her arms extended over their heads, and appears in the act of pronouncing a blessing, her face turned towards Mark. Two cherubs are floating over her head, holding in their hands a crown of glory.
- Pen and umber wash, on grey paper, heightened with white.*

H.

* DOMENICO ZAMPIERI (DETTO DOMENICHINO).

338. The Martyrdom of St. Stephen. The scene is represented outside Jerusalem. The saint, with his back towards the spectator, is on his knees, with his hands and face raised to heaven, in the act of uttering that memorable prayer, 'Lord, lay not this sin to their charge.' Behind him is an old man, his face expressive of malignity, yet, like all the other figures, arrested for the moment in completing the martyrdom, for which, with stones in their hands, they were prepared. At the right of this figure is the young man Paul, who, with arm upraised, pauses, as if with pre-admonition of his guilt in consenting to the saint's death, his face exhibiting the varied emotions of enthusiasm, horror, and pity. Numerous other figures complete the scene. *Pen and Indian ink wash.*

H. 13 $\frac{3}{8}$ in. W. 11 $\frac{1}{8}$ in.

* DOMENICO ZAMPIERI (DETTO DOMENICHINO).

339. A Landscape, with Men playing at the Discus. *Pen and ink.*

H. 3 $\frac{1}{8}$ in. W. 10 $\frac{1}{8}$ in.

DOMENICO ZAMPIERI (DETTO DOMENICHINO).

340. A Landscape. In the foreground is a man seated sketching; in the background a numerous herd of cattle, in the rear of which is a large building. *Pen and bistre.*

H. 11 $\frac{1}{4}$ in. W. 8 $\frac{1}{4}$ in.

Ex Collection Thomas Dimsdale.

DOMENICO ZAMPIERI (DETTO DOMENICHINO).

341. A Landscape. In the foreground are three boats and figures; and in the middle distance a bridge, at one end of it a round tower adjoining an aqueduct. *Pen and bistre.*

H. 5 $\frac{1}{4}$ in. W. 19 $\frac{3}{8}$ in.

Ex Collection Jonathan Richardson.

* GIOVANNI LANFRANCO.

Nat. 1581. Ob. 1647.

342. Study for an Angel, in a Picture in the Church of St. Andrea della Valle at Rome. The angel holds an inscription over her head, with the words, '*Quid nomen est super meum nomen.*' *Sepia wash, on blue paper, heightened with white.*

H. 13½ in. W. 9½ in.

GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO DA CENTO).

Nat. 1590. Ob. 1666.

343. The Delivery of St. Peter from Prison. *Red chalk.*

H. 7¾ in. W. 11½ in.

GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO DA CENTO).

344. Flora. A sketch for the figure of the goddess distributing flowers. *Pen and bistre.*

H. 8¼ in. W. 10 in.

Ex Collection Robert Udney and William Esdaile.

GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO DA CENTO).

345. A young Female teaching a little Boy to read, and gathering a Flower. *Delicately drawn with red chalk.*

H. 10¼ in. W. 7¼ in.

GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO DA CENTO).

346. A Sketch of a Man in deep Meditation ; holding his hands clasped across his breast, and looking upwards. *Pen and bistre.*

H. 7¾ in. W. 6¾ in.

GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO DA CENTO).

347. A Landscape with a River flowing through it ; a cowherd and a woman at his side are reclining on its banks ;

facing them a cow is reposing ; to the left a man on horse-back is going down to the river, and on the opposite bank is a lofty mountain. *Pen and bistre wash.*

H. 7 in. W. $11\frac{1}{2}$ in.

GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

348. Two Old Men conversing. *Pen and bistre.*

H. $8\frac{3}{8}$ in. W. $8\frac{1}{4}$ in.

GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

349. A Study for the Head of a young Man, with a cap and feathers. *Pen and bistre.*

H. $9\frac{3}{8}$ in. W. $7\frac{1}{8}$ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

350. A mountainous Landscape. In the distance is seen a hill rising, with a figure before it. Upon a sort of table-land are buildings, and nearer to the spectator, on the right, is a somewhat similar hill, also with a building. Two men are in conversation in the foreground, and in the left corner is a finger-post, by which is a woman carrying a child, followed by a boy. *Pen and bistre.*

H. $10\frac{1}{2}$ in. W. $16\frac{3}{8}$ in.

Ex Collection Robert Udney and William Esdaile.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

351. Study of a Group of Rustic Figures. *Red chalk.*

H. $13\frac{3}{8}$ in. W. $10\frac{1}{4}$ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

352. Study of a Young Man contemplating the Scores of a Piece of Music. *Pen and bistre.*

H. $9\frac{3}{8}$ in. W. $7\frac{3}{8}$ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

353. St. Francis. *Pen and sepia.*

H. 9 in. W. 6 in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

354. Abraham and Isaac. A study. *Pen and sepia.*

H. 11½ in. W. 9 in.

Ex Collection Count De Fries.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

355. The Virgin reading. A study in *pen and umber wash.*

H. 9¾ in. W. 7½ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

356. A Nymph burning the Implements of Cupid. She is partly draped; and, resting upon one knee, holds in her right hand a lighted torch, with which she is setting fire to the bow, quiver, and arrows. Cupid, in an attitude of grief, is flying away. A landscape background. *Red chalk. Elliptic top.*

H. 10¾ in. W. 11½ in.

Ex Collection John Barnard and Baron Denon.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

357. A Landscape. A champagne country, with a stream flowing through a portion of the middle distance. On the left is a tower, with a cottage; on the right, behind two trees, a church, and other buildings are introduced. Mountains rising in the distance. *Pen and ink.*

H. 11 in. W. 15½ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

358. A Sheet of Studies. *Pen and ink.*

H. 8¾ in. W. 10½ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

359. A Woody Landscape. *Pen and bistre.*

H. 11 in. W. 15 $\frac{5}{8}$ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

360. Landscape with Figures. A man with a gun over his shoulder is addressing three men on the road; two other persons are ascending a hill in the distance; and in the foreground a man and woman are resting upon a stone by the wayside, with a child standing beside them. *Pen and bistre.*

H. 9 $\frac{3}{4}$ in. W. 16 $\frac{5}{8}$ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

361. Study of a Man with his Hands clasped. *Red chalk.*

H. 8 in. W. 8 $\frac{1}{4}$ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

362. A Landscape. In the centre of the drawing is a group of trees; behind them, on the left, a castle, with other buildings, and on the road at the opposite side some men in conversation. *Pen and bistre.*

H. 7 $\frac{5}{8}$ in. W. 10 $\frac{3}{4}$ in.

* GIOVANNI FRANCESCO BARBIERI (DETTO GUERCINO
DA CENTO).

363. A Landscape. A group of figures in the foreground in conversation. Two figures upon a hill in the distance, walking towards a building. *Pen and bistre.*

H. 7 $\frac{1}{2}$ in. W. 11 $\frac{1}{8}$ in.

GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

Nat. 1606. Ob. 1680.

364. A Landscape with Buildings. Signed.
- Pen and bistre wash.*

H. 8 in. W. 11 $\frac{1}{4}$ in.*Ex Collection Jonathan Richardson and Benjamin West, P.R.A.*

On the reverse is a sketch of ancient buildings in Rome, with the Cloaca Maxima.

* GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

365. A Landscape with a River in the distance. In the foreground a pathway leads to the water, on the border of which a man is standing with a stick or gun; a group of trees on each side of the path, and in the middle distance are other trees and a portion of a building; in the extreme distance high hills and a river upon which a boat is sailing. On the back of the drawing are other sketches which show through the paper.
- Pen and bistre.*

H. 10 $\frac{1}{4}$ in. W. 8 $\frac{3}{4}$ in.

* GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

366. A Landscape. With a river on the left, and with buildings on its bank.
- Pen and bistre.*

H. 8 $\frac{3}{4}$ in. W. 12 in.

* GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

367. A Rocky Landscape, through which is a road leading to a castellated building.
- Pen and bistre.*

H. 11 $\frac{1}{4}$ in. W. 8 in.

* GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

368. A Woody Landscape with an effect of wind.
- Pen and bistre.*

H. 11 $\frac{1}{4}$ in. W. 8 $\frac{1}{2}$ in.*Ex Collection William Esdaile.*

* GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

369. Landscape. A Chateau in the distance surmounted with statues at each corner.
- Pen and bistre.*

H. 11 $\frac{1}{2}$ in. W. 8 $\frac{1}{4}$ in.*Ex Collection Benjamin West.*

* GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

370. A Landscape with a fortified city on the banks of a river.
Pen and bistre, on coloured paper.

H. 4 $\frac{1}{8}$ in. W. 9 $\frac{1}{8}$ in.

* GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

371. A Landscape with a city in the distance. *Pen and bistre, on coloured paper.*

H. 4 $\frac{1}{8}$ in. W. 9 $\frac{1}{8}$ in.

* GIO. FRANCESCO GRIMALDI (DETTO BOLOGNESE).

372. A Landscape, with a round tower in the distance. A similar sketch on the reverse. *Pen and bistre.*

H. 12 $\frac{1}{4}$ in. W. 8 $\frac{1}{8}$ in.

Ex Collection Jonathan Richardson, De Fries, and Sir Joshua Reynolds.

SIMONE CANTARINI (DA PESARO).

Nat. 1612. Ob. 1648.

373. The Virgin Mary, Infant, and St. John. *Bistre, heightened with white.*

H. 4 in. W. 3 $\frac{1}{8}$ in.

Ex Collection G. F.

* SIMONE CANTARINI (DA PESARO).

374. Studies for the Madonna and Child, and for the Holy Family. *Pen and bistre.*

H. 10 $\frac{1}{8}$ in. W. 7 $\frac{1}{8}$ in.

Ex Collection Mariette and Count De Fries.

* SIMONE CANTARINI (DA PESARO).

375. The Virgin reading. The Virgin seated on the ground is resting against the stems of two trees growing in a wooded landscape, her head supported by her right hand; on her lap a book. On the right hand side of the

drawing is the hand of a child in the act of offering her an apple. A portion of the study for a larger subject. *Bistre wash.*

H. $7\frac{1}{4}$ in. W. $5\frac{1}{8}$ in.

Ex Collection Count Gelozzi.

PIETRO FRANCESCA MOLA.

Nat. 1612. Ob. 1668.

376. A group of five figures, sketched from nature. *Pen and bistre washed.*

H. $7\frac{3}{4}$ in. W. $11\frac{1}{8}$ in.

Ex Collection William Esdaile.

* PIETRO FRANCESCA MOLA.

377. The Apotheosis of the Virgin. The study for a picture. *Pen and bistre.*

H. $6\frac{1}{8}$ in. W. $5\frac{1}{4}$ in.

J. S. H.
* PIETRO FRANCESCO MOLA.

378. The Baptism of Christ. Jesus and John form the principal group in the foreground. The latter, with his eyes raised to heaven, has just performed the act of baptism, as the voice from heaven represented by the rays of light falling from the sky sounds, 'This is My beloved Son.' The Neophytes in the middle distance, some in a boat, and others on land, express astonishment at the sound, while in the distance by the contrast of action, the voice does not appear to have reached them. In the background is a distant view of the city. *Pen and bistre.*

H. $15\frac{1}{2}$ in. W. $20\frac{1}{8}$ in.

SALVATOR ROSA.

Nat. 1614. Ob. 1673.

379. A Portrait of the Artist, holding a portfolio under his arm. *Black chalk, washed with Indian ink.*

H. $11\frac{1}{4}$ in. W. 8 in.

SALVATOR ROSA.

380. View of an Army on the March. In the foreground is a group of four horsemen, to the left a train of artillery, and a man beating a drum. *Pen and bistre wash.*

H. 10 $\frac{1}{8}$ in. W. 15 $\frac{1}{8}$ in.

SALVATOR ROSA.

381. A Sketch of a battle. See back. *Pen and bistre.*

H. 6 $\frac{3}{4}$ in. W. 12 $\frac{3}{8}$ in.

Ex Collection Jonathan Richardson and Lord Spencer.

* FIAMINGO ENRICO.

Nat. 1623. Ob. 1695.

382. A Female Figure, in a room, looking upwards with an expression of terror; in the background an ornamented chimney-place, with a fire. *Pen and bistre, ink washed.*

H. 7 $\frac{1}{2}$ in. W. 4 $\frac{3}{8}$ in.

Ex Collection Count de Fries and Mariette.

* CARLO CIGNANI.

Nat. 1621. Ob. 1719.

383. A Saint. Probably a study for one of the Scripture Histories at Bologna. The Saint is represented standing upon a cloud, with a staff in his right hand, borne by cherubim to heaven. Beneath the clouds is a wreathed altar, and the drawing is scored for enlarging. Behind the principal figure is a pentimento in black lead showing the care and improvement the Artist bestowed upon the subject. *Pen and sepia, washed with Indian ink.*

H. 12 $\frac{3}{8}$ in. W. 8 $\frac{1}{4}$ in.



BARTOLOMEO BISCAINO.

Nat. 1632. Ob. 1657.

384. The Triumph of Amphitrite. *Pen and sepia washed.*

H. 4 in. W. 18 in.

FERDINANDO GALLI (DETTO BIBIENA).

Nat. 1657. Ob. 1741.

385. The Interior of a Cathedral.
- Pen and bistre washed.*

H. 8 $\frac{3}{4}$ in. W. 10 $\frac{1}{2}$ in.

DONATO CRETÌ.

Nat. 1679. Ob. 1749.

386. A Sketch for a Madonna, Infant Christ, and St. John.
- Pen and bistre.*
- Beneath, on the same sheet, is sketched a group of two children.

H. 8 $\frac{3}{4}$ in. W. 6 $\frac{1}{2}$ in.

* DONATO CRETÌ.

387. Study of Heads. Three female, and two male.
- Pen and bistre.*

H. 7 $\frac{1}{2}$ in. W. 9 $\frac{1}{2}$ in.*Ex Collection Gerard Reynolds.*

* DONATO CRETÌ.

388. Study of Heads, male and female.
- Pen and bistre.*

H. 9 $\frac{3}{8}$ in. W. 7 $\frac{1}{8}$ in.

* GIUSEPPE BOTTANI.

Nat. 1717. Ob. 1784.

389. The Assumption of the Virgin. The Virgin is ascending from a tomb, borne by three angels, and received amidst a ray of light by cherubs. A landscape with distant hills, water and low bushes in the foreground complete the composition. A skull and scroll are laid at the entrance to the grave.
- Pen and bistre, washed with Indian ink.*

H. 11 $\frac{1}{8}$ in. W. 8 in.*Ex Collection Count Lagoy.*

Flemish School.

JAN VAN EYCK.

Nat. 1370. Ob. 1441.

390. Portrait of the Poet Ardolff Hillharius. *Silver point on vellum.*

H. 8½ in. W. 5½ in.

EARLY FLEMISH SCHOOL.

Circa 1440.

391. The Annunciation. The Virgin is represented sitting in a chamber, with a book upon her knees ; a vase of flowers stands by her side. *Pen and bistre, heightened with white.*

Circular. Diameter 8½ in.

ROGER VAN DER WEYDEN (CALLED ROGER DE BRUGES).

Nat. circa 1415. Ob. 1464.

392. A Woman brought by her Accusers before a Judge. *Silver or metal point, heightened with white, on a prepared dark ground.*

Circular. Diameter 9½ in.

ROGER VAN DER WEYDEN (CALLED ROGER DE BRUGES).

393. A Young Man kneeling in the attitude of Prayer before a dignitary of the Church, who holds in one hand a book, in the other a heart ; behind him a sanctified personage holds a bunch of lilies and three doves. *Drawn with a silver point, heightened with white, on a prepared ground.*

H. 9 in. W. 8½ in.

MICHAEL COCK.

Nat. 1500. Ob. 1554.

394. A Landscape, with a group of trees in the foreground. To the left is a man seated on a bank in conversation with another, accompanied by a dog ; to the right several small groups of trees interspersed with buildings. A river runs through the centre. *Pen and bistre, slightly tinted with colour, and signed M. Cock fecit. 1527.*

H. 7 $\frac{3}{4}$ in. W. 10 $\frac{1}{2}$ in.

PETER BREUGHEL (CALLED THE OLD).

Nat. 1510. Ob. 1570.

395. A River Scene. In the foreground three boats with figures ; in the rear are houses and trees. *Pen and bistre.*

H. 6 $\frac{1}{4}$ in. W. 11 $\frac{1}{4}$ in.

PETER BREUGHEL (CALLED THE OLD).

396. A River Scene, with trees and houses interspersed on either bank. To the left three boats moored alongside, in which are several figures ; in the centre another boat and figures. *Pen and bistre, slightly tinted with colour.*

H. 7 $\frac{1}{4}$ in. W. 12 $\frac{1}{4}$ in.

PETER BREUGHEL (CALLED THE OLD).

397. A Landscape. In the foreground a group of figures ; to the left a water-mill on the banks of a river ; to the right a man on horseback, accompanied by one on foot, going towards a church. Dated 1554. *Pen and bistre.*

H. 13 in. W. 17 $\frac{1}{4}$ in.*Ex Collection H. Hamel.*

* PAUL BRILL.

Nat. 1554. Ob. 1626.

398. The Month of August. In the centre of the upper part of the drawing is represented the sign of *Virgo*. An old

castellated building forms the principal object in the view, surrounded with outhouses for the manufacture of wine. Coopers are at work casking. In the foreground, mules laden with grapes in barrels or dossors are conveying them to the pressing-houses; and in the middle distance a cart, attended by two men, is departing for a fresh supply. Various other buildings are in the background, and on hills in the distance is seen the vineyard. *Pen and bistre wash. The drawing has been engraved.*

* PAUL BRILL.

399. A Landscape with a Bridge. *Pen and sepia wash, slightly tinted and touched with body colour.*

H. 6 in. W. 8½ in.

Ex Collection Robert Udney.



* DENIS CALVERT.

Nat. 1555. Ob. 1619.

400. Study of an Angel. *Red chalk, heightened with white.*

H. 10½ in. W. 7½ in.

Ex Collections Earl of Arundel and Sir Peter Lely.

JAN BREUGHEL (CALLED VELVET BREUGHEL).

Nat. 1560. Ob. 1689.

401. A Landscape with a windmill; in front are several horses, carts, and figures differently occupied. *Pen and bistre, washed with a little colour.*

H. 7½ in. W. 9½ in.

JAN BREUGHEL (CALLED VELVET BREUGHEL).

402. A Landscape, with river running through the centre; on each side are houses. *Pen and sepia, washed with indigo.*

H. 7½ in. W. 11½ in.

JAN BREUGHEL (CALLED VELVET BREUGHEL).

403. A Man walking by the side of a hay-cart, descending a hill, preceded by three peasants, and followed by others in the distance; in the foreground are a man and dog. *Pen and bistre, washed.*

H. 5½ in. W. 6¼ in.

JAN BREUGHEL (CALLED VELVET BREUGHEL).

404. A Landscape, with a river running through the centre. In the foreground are two laden waggons, with horses and figures, and a group of trees. *Pen and sepia, washed with indigo.*

H. 7¼ in. W. 11¼ in.

* JAN BREUGHEL (CALLED VELVET BREUGHEL).

405. View on the Sands near Schevening. Dealers waiting with their carts the arrival of the herring-fishery boats. In the centre group of figures the artist has introduced some of the principal people of the vicinity, and among them a man and woman, to whom two females with a child are directing their attention. *Pen and bistre.*

H. 5½ in. W. 13 in.

* JAN BREUGHEL (CALLED VELVET BREUGHEL).

- J. S. H.*
406. The Watering-place. In a pond beside a farmstead and the highroad, several groups of travellers, on horseback and in waggons, with sheep and cattle, approach the watering-place, into which some have already gone. Two mounted cavaliers are in conversation in the centre of the road, from whom a boy, cap in hand, is begging. *Pen and bistre wash, with the distance tinted with indigo.*

H. 8¼ in. W. 12¾ in.

PETER NEEFS.

Nat. 1570. Ob. 1651.

407. Interior of a Church. *Red chalk, with the Figures in Indian ink.*

H. 9 $\frac{1}{4}$ in. W. 6 $\frac{1}{2}$ in.

The figures in Indian ink are by Van Tulden.

* ROLAND SAVORY.

Nat. 1576. Ob. 1639.

408. A Classical Landscape. *Indigo and bistre wash.*

H. 5 $\frac{3}{4}$ in. W. 8 $\frac{1}{4}$ in.

PETER PAUL RUBENS.

Nat. 1577. Ob. 1640.

409. A Portrait of the Artist's first wife, Mademoiselle Brandt. *Black and red chalk, heightened with white.* Framed.

H. 7 $\frac{3}{8}$ in. W. 5 in.

PETER PAUL RUBENS.

410. A Study for the figure of Moses striking the Rock. *Red chalk, heightened with white.*

H. 13 $\frac{3}{8}$ in. W. 7 $\frac{1}{2}$ in.*Ex Collection Jonathan Richardson.*

PETER PAUL RUBENS.

411. A Portrait of the Artist's son, François. *Black and red chalk, heightened with white, on grey paper.*

H. 10 $\frac{1}{2}$ in. W. 9 in.

PETER PAUL RUBENS.

412. A Study of a Man's Head, with a Beard. *Black chalk, heightened with white.*

H. 15 $\frac{1}{4}$ in. W. 8 $\frac{1}{4}$ in.

PETER PAUL RUBENS.

413. Adam and Eve, after Raffaele, the figures which Rubens painted for Breughel in a picture by that artist, representing Paradise. *Black chalk, heightened with white.*

H. $11\frac{1}{8}$ in. W. $8\frac{1}{4}$ in.

Ex Collection P. H. Lankrinck.

* PETER PAUL RUBENS. •

414. A Lion resting on the Ground. *Black and white chalk on brown paper.*

H. 10 in. W. $16\frac{1}{2}$ in.

* PETER PAUL RUBENS.

415. Head of a Negro. *Black and red chalk.*

H. $12\frac{1}{4}$ in. W. $7\frac{1}{4}$ in.

* PETER PAUL RUBENS.

416. Study for the Head of Mary de Medicis, for the picture in the Louvre of the Accouchement. *Black chalk, heightened with white, on blue paper.*

H. $10\frac{1}{8}$ in. W. $8\frac{1}{8}$ in.

DAVID VINCKENBOOMS (CALLED VINKOBOOM).

Nat. 1578. Ob. .

417. A Landscape. In the foreground water; on the left a cottage. *Indian ink, washed.*

H. $5\frac{1}{2}$ in. W. 10 in.

Ex Collection William Esdaile.

FRANCIS SNYDERS.

Nat. 1579. Ob. 1657.

418. A Study of a Wolf's Head. *Black and red chalk, heightened with white.*

H. $10\frac{1}{2}$ in. W. $17\frac{1}{4}$ in.

Ex Collection Jonathan Richardson and Lord Spencer.

FRANCIS SNYDERS.

419. A Study of a Hound at full speed. *Red chalk.*

H. $8\frac{7}{8}$ in. W. $16\frac{1}{2}$ in.

FRANCIS SNYDERS.

420. Still Life, consisting of a Hare, Birds, and Vegetables, beside which is a vase with grapes. *Pen, washed with bistre.*

H. 6 in. W. $5\frac{3}{4}$ in.

Ex Collection Baron Van Golt.

FRANCIS SNYDERS.

421. A basket-full of Fruit standing on a pedestal, in front of which is a garden-pot with a flower in it, and a cut melon. *Pen and bistre, washed with Indian ink.*

H. $7\frac{3}{8}$ in. W. $9\frac{1}{4}$ in.

Ex Collection Ploos van Amstel.

FRANCIS SNYDERS.

422. Dead Game, with a basket of grapes and other objects lying on a table. *Pen and bistre.*

H. $7\frac{1}{4}$ in. W. 10 in.

* FRANCIS SNYDERS.

423. Still Life; birds, with grapes on a salver, and a lobster in a basket. *Pen and bistre, washed.*

H. 8 in. W. $11\frac{1}{8}$ in.

Ex Collection Thomas Dimsdale.

* FRANCIS SNYDERS.

424. Still Life; Dead Game and Fruit. *Red chalk.*

H. $5\frac{1}{2}$ in. W. 7 in.

W. VAN NIEULANDT.

Nat. 1584. Ob. 1635.

425. A Mountainous Landscape. In the foreground is a group of fir-trees growing on the point of a rock. *In colours.*

H. 11 $\frac{1}{4}$ in. W. 14 $\frac{1}{2}$ in.*Ex Collection ——. Unknown mark.*

FRANCIS HALS.

Nat. 1584. Ob. 1666.

426. View of the Interior of a Picture Gallery, in the centre of which the proprietor appears to be uncovering a group of bronze figures lying on a table, in order to show them to some amateurs who are standing by; to the right are two gentlemen examining some of the pictures, and to the left is a picture placed in a chair. *Pen and bistre.*

H. 13 $\frac{1}{8}$ in. W. 17 $\frac{1}{8}$ in.*Ex Collection William Beckford, of Fonthill.*

FRANCIS HALS.

427. A Drunken Man seated in a chair, raising the flap of his hat with his left hand, probably with the idea of enabling him to see more clearly, as he appears stupified with liquor. *Pen and bistre, heightened with oil-colour.*

H. 11 $\frac{3}{8}$ in. W. 6 $\frac{1}{8}$ in.

JACOB JORDAENS.

Nat. 1594. Ob. 1678.

428. A Study for the Figure of a Triton in the Picture of 'Neptune and Amphitrite,' in the Collection of the King of Holland. *Red and black chalk, heightened with white.*

H. 14 $\frac{1}{4}$ in. W. 9 $\frac{1}{8}$ in.

JACOB JORDAENS.

429. A Study of a Boy's Head. *Black chalk.*

H. 10 $\frac{1}{8}$ in. W. 9 $\frac{1}{8}$ in.

JACOB JORDAENS.

Nat. 1594. Ob. 1678.

430. A Young Woman looking out of window, holding a goblet and flagon, behind her an old woman. *Coloured chalks.*

H. 11 in. W. 8 $\frac{1}{4}$ in.

ANTHONY VANDYCK.

Nat. 1599. Ob. 1641.

431. A Study for the Head of a Priest at the Altar, in the picture of 'St. Bonaventura receiving the Communion,' in a church at Mechlin. *Black chalk, heightened with white on grey paper.*

H. 11 $\frac{1}{2}$ in. W. 7 $\frac{1}{8}$ in.*Ex Collection Sir Joshua Reynolds.*

ANTHONY VANDYCK.

432. A Sketch of King Charles I. in a sitting posture, full dress. On the reverse is the study of a head. *Black chalk, heightened with white on grey paper.*

H. 19 in. W. 11 $\frac{1}{2}$ in.

ANTHONY VANDYCK.

433. A Spaniel Dog of King Charles's Breed. *Black chalk, heightened with white.*

H. 9 $\frac{1}{4}$ in. W. 7 $\frac{1}{2}$ in.*Ex Collection Sir Joshua Reynolds.*

J. S. H.

* ANTHONY VANDYCK.

434. The Holy Family attended by an Angel, in the distance & two studies of Joseph. *Red chalk.*

H. 7 $\frac{1}{8}$ in. W. 6 $\frac{1}{2}$ in.

ANTHONY VANDYCK.

435. A Sketch of a Man's Head, looking upwards. *Black chalk, heightened with white.*

H. 13 $\frac{1}{4}$ in. W. 8 $\frac{3}{4}$ in.

ANTHONY VANDYCK.

436. A Study for the Head of St. Nicolas. *Red chalk.*

H. 11 $\frac{3}{8}$ in. W. 8 $\frac{3}{8}$ in.

ANTHONY VANDYCK.

437. A Portrait of Jacob de Mompert, the Artist. *Pen and bistre.*

H. 9 in. W. 6 in.

* ANTHONY VANDYCK.

438. Portrait of Charles I. *Black chalk on blue paper.*

H. 14 $\frac{1}{4}$ in. W. 10 $\frac{1}{4}$ in.

* ANTHONY VANDYCK.

439. A Study for a full-length Equestrian Portrait. *Black chalk, heightened with white, on blue paper.*

H. 10 $\frac{1}{2}$ in. W. 7 $\frac{3}{8}$ in.

Ex Collection Richardson and that of W. S.

* ANTHONY VANDYCK.

440. Portrait of John Breughel. On the margin is written, Johannes Breughel, Pictor Antueie. 27. *Pen and ink.*

H. 9 $\frac{1}{8}$ in. W. 6 $\frac{3}{8}$ in.

Including margin beyond the boundary line of the drawing.

* ANTHONY VANDYCK.

441. A Study of Trees. *Pen and ink, slightly coloured.*

H. 11 in. W. 14 in.

Ex Collection Sir Joshua Reynolds.

DAVID TENIERS, JUN.

Nat. 1610. Ob. 1694.

442. A Barber in the act of Shaving a Man. *Black chalk.*

H. 6½ in. W. 4½ in.

DAVID TENIERS, JUN.

443. A Study of two Figures, after a picture by Giorgione, on the reverse part of a sketch. *Black chalk.*

H. 6½ in. W. 5½ in.

DAVID TENIERS, JUN.

444. A Street View of a Village in Holland. In the foreground is a man followed by a dog. Signed with the monogram of the artist. *Black chalk.*

H. 7½ in. W. 10½ in.

Ex Collection Lempereur and William Esdaile.

* DAVID TENIERS, JUN.

445. Two Peasants on separate sheets of paper ; at the back of the bottom sketch are other studies of heads, hands, &c. *Black chalk.*

H. 5½ in. W. 3½ in.

H. 6½ in. W. 5½ in.

* DAVID TENIERS, JUN.

446. A Landscape with Trees. *Black chalk.*

H. 5½ in. W. 7½ in.

* DAVID TENIERS, JUN.

447. Head of a Man, with a large hat, seen in profile. *Black chalk.*

H. 7½ in. W. 5½ in.

On the upper corner of the drawing the artist has placed his initials D. T. ft.

* DAVID TENIERS, JUN.

448. Two Peasants ; on the reverse a sketch of Cottages. *Black chalk.*

H. $7\frac{1}{2}$ in. W. $7\frac{1}{2}$ in.

MINDERHOUT HOBBIEMA.

Nat. circa 1611 at Antwerp.

449. A Woody Scene at the Entrance of a Forest, evidently sketched from Nature. *Black chalk, slightly tinted with Indian ink.*

H. $5\frac{1}{2}$ in. W. $7\frac{1}{2}$ in.

* JAN VAN KESSEL.

Nat. 1626. Ob.

450. The Chateau de Wouze, near Maestricht. Dated 1672. *Indian ink wash.*

H. $5\frac{1}{2}$ in. W. 8 in.

ANTHONY FRANCIS VANDERMEULEN.

Nat. 1634. Ob. 1690.

451. A Portrait of Louis XIV. on horseback. *Brown chalk.*

H. $28\frac{1}{2}$ in. W. $17\frac{1}{2}$ in.

* ANTHONY FRANCIS VANDERMEULIN.

452. A Study for part of the Picture representing Louis XIV. on the *Pont Neuf*, Paris. Louis, having alighted from his carriage, is in the act of handing a roll of paper to his Page; another of the King's attendants speaks to the Coachman seated on the box of his carriage and holding the reins of a pair of horses. The King is in full-dress costume. *In brown chalk.*

H. 13 in. W. $16\frac{1}{2}$ in.

CORNELIUS HUYSMAN (DE MALINES).

Nat. 1648. Ob. 1727.

453. A Landscape. In the foreground, a group of three figures and a dog, behind which is a cart loaded with hay, drawn by two horses, on one of which the driver is seated; two men at the side are endeavouring to prevent it falling over; to the left is a cow and a peasant leaning against a tree; in the rear a farm-house; with rainbow effect. *Pen and bistre, washed with Indian ink.*

H. $7\frac{1}{4}$ in. W. $9\frac{7}{8}$ in.

VAN FALENS.

Nat. . Ob. .

454. A Halt of Cavaliers regaling in front of a Booth; two men are lying on the ground before it. *Pen and Indian ink.*

H. $7\frac{1}{4}$ in. W. $8\frac{1}{2}$ in.

German School.

455. * Ruin: an emblematical subject. *Pen and ink washed.*

H. $11\frac{1}{2}$ in. W. $14\frac{1}{2}$ in.

* COATS OF ARMS FOR A WORK ON HERALDRY.

456. A Shield with lions rampant, quartered; crest, two stags' heads.

H. $11\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

457. * The arms of Count Hag, son of Sigismond III. A Shield with a white horse rampant; crest, a female in bodice of fleur-de-lis holding a wheatsheaf. Motto, 'Cvm Labore Et Deo Ivvante.'

H. 12 in. W. $9\frac{3}{4}$ in.

458. * The arms of the Halwygt family. A Shield with two wings erect; crest, a winged female.

H. 16 in. W. $11\frac{1}{2}$ in.

459. * A Shield, blank; supporter, a female holding a flower; upon a scroll across her breast the letters 'M. A. E. I.' *Pen and ink.*

H. $16\frac{1}{4}$ in. W. $11\frac{1}{2}$ in.

MARTIN SCHOENGAUR.

Nat. 1420. Ob. 1486.

460. The Madonna and Child. *Pen and Indian ink, heightened with white on a red ground.*

H. $7\frac{1}{2}$ in. W. 6 in.

* MARTIN SCHOENGAUR.

461. John baptizing Jesus. At the bottom of the drawing the artist has introduced his monogram. *Pen and ink.*

H. $6\frac{1}{2}$ in. W. 6 in.

* MARTIN SCHOENGAUR.

462. A Lady seen in profile. She has clogs on her feet, and on the ground behind her is a wreath. *Pen and ink.*

H. $4\frac{1}{8}$ in. W. 3 in.

Ex Collection Paul Sandby.

* ISRAEL VAN MECHELAN.

Circa 1424.

463. The Artist's Portrait. The original from which the portrait is engraved. *Pen and ink.*

H. $4\frac{1}{8}$ in. W. $2\frac{1}{8}$ in.

* M. WOLGEMUT.

Nat. 1434. Ob. 1519.

464. The Virgin in the Crescent. *Indian ink. Pen and ink wash.*

H. 10 in. W. $4\frac{1}{8}$ in.

Ex Collection Count Lagoy, J. Dupont, and others unknown.

* M. WOLGEMUT.

465. The Four Evangelists. *Pen and ink.*

H. $7\frac{1}{8}$ in. W. 11 in.

BARTHOLOMAIUS ZEITBLOOM.

Nat. 1468. Ob. 1514.

466. Three draped Male Figures seated, holding converse. *Indian ink, heightened with white on a grey ground.*

H. $7\frac{1}{2}$ in. W. $11\frac{1}{4}$ in.

JAN DE MABUSE OR MABEUGE.

Nat. 1470. Ob. 1562.

467. A Study of Gothic Architecture. *Fine pen and bistre.*

H. 13 in. W. $11\frac{1}{8}$ in.

ALBERT DURER.

Nat. 1471. Ob. 1528.

468. An Old Man in a long robe, holding a book. A full-length Figure. Signed with the monogram of the artist, and dated 1514. *Pen and Indian ink.*

H. 12 $\frac{1}{4}$ in. W. 7 $\frac{1}{8}$ in.

ALBERT DURER.

469. A Standard Bearer, two smaller figures standing one on each side of him. Signed with the monogram of the artist. *Pen and sepia.*

Octagon top. H. 7 in. W. 4 $\frac{1}{4}$ in.

ALBERT DURER.

470. The Madonna, with Infant Saviour in her lap. The Child is flying a bird attached to a string; above the head of the Virgin an angel holds a crown; in the background are some boats on the border of a lake. Signed with the monogram of the artist, and dated 1515. *Pen and bistre.*

H. 11 in. W. 8 $\frac{1}{8}$ in.

* ALBERT DURER.

471. Christ before Pilate.

Circular; 9 in. diameter.

Ex Collections Paul Sandby and William Young Otley.

* ALBERT DURER.

472. The Taking Down from the Cross. *Pen and ink.*

Circular; 9 in. diameter.

Ex Collections Paul Sandby and William Young Otley.

HANS BURGMAIR.

Nat. 1472. Ob. 1559.

473. Part of the Triumphal Car of the Emperor Maximilian, with allegorical figures. Dated 1557. *Pen and Indian ink.*

H. 18 $\frac{1}{2}$ in. W. 12 $\frac{1}{2}$ in.*Ex Collection M. Desperet.*

HANS BEHAM GRUNN.

Nat. 1482. Ob. 1552.

474. A full-length Figure of a Bishop holding a crosier and a chalice. Signed with the monogram of the artist, and dated 1520. *Indian ink, heightened with white on a dark ground.*

H. 11 $\frac{1}{2}$ in. W. 5 $\frac{1}{2}$ in.*Ex Collection Thomas Dimsdale.*

HANS BEHAM GRUNN.

475. Armorial Bearings of 'Andreas Sturzel van Burheim, Provost of the Cathedral of the Monastery of Basle, and Provost of Waldkirch.' *Pen and Indian ink, heightened with red.*

H. 13 $\frac{1}{2}$ in. W. 12 $\frac{1}{2}$ in.

MARTIN ZAGEL.

Flourished circa 1520.

476. The Decollation of a Saint. Dated 1520. A circular drawing. *Indian ink, heightened with white on a dark ground.*

Diameter 6 in.

Ex Collection Thomas Dimsdale.

* HANS JOHN SCHAEUFLEIN (THE YOUNGER).

Nat. 1487. Ob. 1551.

477. Christ praying in the Garden. Peter, James, and John, asleep on the foreground. *Pen and Indian ink wash, upon coloured paper.*

Circular, 9 in. diameter.



* HANS JOHN SCHAEUFLEIN (THE YOUNGER).

478. Peter denying Christ.
- Pen and bistre wash.*

Diameter, 9 in.

ALBRECHT ALTORFER.

Nat. 1488. Ob. .

479. A Reposo of the Holy Family, attended by angels.
- Pen and bistre, heightened with white on a dark ground.*

H. 8 $\frac{3}{4}$ in. W. 6 $\frac{3}{8}$ in.*Ex Collection Thomas Dimsdale.*

ALBRECHT ALTORFER.

480. The Brazen Serpent in the Wilderness. Moses and Aaron surrounded by a multitude of figures. Dated 1512.
- Pen and Indian ink.*

H. 9 $\frac{1}{4}$ in. W. 8 $\frac{3}{8}$ in.

HANS HOLBEIN.

Nat. 1498. Ob. 1554.

481. The Apostles, Paul and Silas, led to Prison.
- Pen and bistre, washed with Indian ink.*

H. 11 $\frac{1}{4}$ in. W. 7 $\frac{1}{4}$ in.

ALBRECHT ALDEGRAEVE.

Nat. 1502. Ob. .

482. The Incredulity of St. Thomas. Signed with the monogram of the artist.
- Pen and bistre, heightened with white on prepared ground.*

H. 15 in. W. 10 $\frac{3}{4}$ in.

* DAVID HOPFER.

Nat. 1510. Ob.

483. A Man nearly in profile. He is standing dressed in a hat, boots, and coat, with a cape and hood. *Pen and Indian ink on blue paper, heightened with white.*

H. $8\frac{1}{2}$ in. W. $3\frac{1}{2}$ in.

Ex Collection Baron Denon.

* JEROME HOPFER.

Flourished about 1535.

484. St. John in the Isle of Patmos. *Pen and ink on blue paper, heightened with white.*

H. $8\frac{1}{2}$ in. W. $7\frac{1}{2}$ in.

JEROME HOPFER.

485. A Reposo of the Holy Family, to whom Angels are bringing fruit. Signed with the monogram of the artist, and dated 1521. *Pen and Indian ink, heightened with white on a dark ground.*

H. 11 in. W. 8 in.

TOBIAS STIMMER.

Nat. 1534. Ob. 15—.

486. The Prophet Elijah confounding the Priests of Baal. Surrounded by a border with initials of the artist, dated 1589. *Pen and Indian ink.*

H. $16\frac{1}{2}$ in. W. $12\frac{1}{2}$ in.

DANIEL LINDTMEYER.

Nat. 1540. Ob.

487. An Allegorical Design, representing the Arms of the Canton of Berne; in the upper part is represented the story of Elisha and the Bears. Signed with a monogram of the artist, and dated 1574. *Pen and bistre.*

H. $16\frac{1}{2}$ in. W. $15\frac{1}{2}$ in.

* CHRISTOPHER SCHWARTZ.

Nat. 1550. Ob. 1594.

488. Battle of the Angels. In the centre is the Archangel Michael casting down Satan, and on each side of their chief are the falling angels descending with him. On the upper part of the drawing, which is arched at top, is God the Father and the heavenly host. *Pen and bistre, with bistre and Indian-ink wash.*

H. 12 $\frac{1}{8}$ in. W. 8 in.

CHRISTOPHER MAURER.

Nat. 1558. Ob. 1614.

489. Taking Down from the Cross. Beneath are two figures on their knees in the attitude of prayer, in front of which are two armorial bearings. Signed with the monogram of the artist, *C. M.*, and dated 1599. *Pen, washed with Indian ink.*

H. 15 $\frac{1}{8}$ in. W. 11 $\frac{1}{4}$ in.

* CHRISTOPHER MAURER.

490. The Descent from the Cross. The cross stands in the centre of the subject, with a ladder raised against it, upon which stands a man supporting the dead body of Jesus, while it is being lowered by means of a piece of cloth fastened round the body of our Lord, and over an arm of the cross by a man from behind: two men are engaged in extracting the nails by which the Saviour's feet were fastened. Mary is on the left of the group, in an agony of grief, supported by John, and behind them are the other Maries. A male and female saint stand on each side of the drawing, holding models of the Christian Church; and on the right of the female is a bearded monk with a book. In the distance a path leads to the city, along which two of the disciples are approaching; and in the upper part of the drawing are two angels with the emblems of the crucifixion. *Pen and Indian-ink wash.*

Octagon. H. 15 $\frac{1}{8}$ in. W. 22 $\frac{3}{8}$ in.*Ex Collection 'F.'*

JOHN ROTHENHAEMER.

Nat. 1564. Ob. 1604.

491. Lot and his Daughters. *Pen and bistre, washed with Indian ink.*

H. $8\frac{1}{2}$ in. W. $11\frac{1}{4}$ in.

Ex Collection Edward Perks.

* MATTHEW KRUGER.

Nat. 1566. Ob. 1634.

492. St. John. *Pen and Indian ink wash.*

H. 11 in. W. $6\frac{3}{8}$ in.

* ABRAHAM BLOEMART.

Nat. 1567. Ob. 1647.

493. The Annunciation. The Virgin seated at a desk, with a large book before her, is listening to the address of the angel Gabriel descending in a cloud, with the Holy Spirit surrounded by cherubim. On the step upon which the Virgin is elevated, the artist has written his name 'A. Bloemart.' *Pen and bistre wash, heightened with white.*

H. 13 in. W. $10\frac{1}{8}$ in.

ADAM ELSHEIMER.

Nat. 1574. Ob. 1620.

494. A Landscape. In the foreground, on the banks of a river, are a man and three animals; to the right a boat and figures, behind which is a group of trees; to the left, in front of a clump of trees, are three cottages; and in the middle distance are some undulating hills. *Pen, washed with Indian ink.*

H. $4\frac{1}{2}$ in. W. $7\frac{1}{4}$ in.

ADAM ELSHEIMER.

495. Abraham entertaining the angels. The angels are seated at a table beneath the shade of some trees, in front of a cottage; in the rear Sarah is looking through a door half open, in the act of listening. *Indian ink, heightened with white.*

H. $3\frac{1}{2}$ in. W. 5 in.

Ex Collection Marquis de Lagoy.

* MARIA SYBILLA MERIAN.

Nat. 1647. Ob. 1717.

496. Butterflies. Four examples, upon two sheets, probably the male and female of each species. *In colour.*

Each H. $4\frac{1}{2}$ in. W. $6\frac{1}{2}$ in.

* MARIA SYBILLA MERIAN.

- 497 Natural History. Four drawings, of a winged beetle, a spider, and two grasshoppers. *In colours.*

H. $3\frac{1}{2}$ in. W. $2\frac{1}{2}$ in. H. $3\frac{1}{2}$ in. W. $3\frac{1}{2}$ in. H. $3\frac{1}{2}$ in. W. $5\frac{1}{2}$ in.

* CHRISTOPHER ELIAS HEISS.

Nat. 1670. Ob.

498. Design for an Altar-piece. The subject is probably a design for a church dedicated to the Virgin. In the centre, upon a pedestal in a circular niche, stands an angel, holding two shields; that by the right hand contains a representation of the Virgin and Infant, standing within a crescent, and on the left a cross, each within a border. At her feet is a third shield, and above the parti par bend is a fish, and under the bend a rose. Before the pedestal upon which this group is placed is a tablet, surmounted with a cherub in the centre and at the base by a Roman head. On the side of the principal figures, and in niches, stand a saint, holding a death's head and a crucifix, and on the other a mitred bishop, with his crozier: above these niches,

over the bishop, is a circular escutcheon containing a skull with a sword passed through it, and on that opposite a helmet with a sceptre. At the feet of these figures are two emblematic females, one holding a balance and the other a vase inverted, from which water is rushing out. Above the centre group is a shield containing several ecclesiastics, assembled at the death of the Virgin. The shields and scrolls are full of Gothic ornaments.

H. $17\frac{1}{2}$ in. W. $13\frac{1}{2}$.

* ROCHO VAN VEEN.

499. A Study of three Dragon Flies. Dated 1681. *Colours.*

H. $10\frac{1}{2}$ in. W. $6\frac{1}{2}$ in.

* PAUL FERG.

Nat. 1689. Ob. 1738 at Vienna.

500. A Landscape. A road passes through the view from left to right, along which is a cavalier riding; a tired peasant seated by the road-side. Two travellers are walking, and in the middle distance are shepherds with their sheep. In the distance a mountain rises over detached cottages on a flat country *In body colour.*

H. $6\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

* PAUL FERG.

501. Going to Market. The companion drawing. *Body colours.*

H. $6\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

JOHN ELIAS RIDINGER.

Nat. 1695. Ob. 1769.

502. A Group of Stags in a park. *Washed with Indian ink.*

H. $8\frac{1}{2}$ in. W. $13\frac{1}{2}$ in.

* JOHN ELIAS RIDINGER.

503. The Wolf Hunt. A party of hunters assembled, with hounds in the foreground, and in the distance another party are in full cry after a wolf; on the top of the drawing is a scroll, on which are the words '*Chasse du Loup.*' *Pen and sepia, and Indian-ink wash.*

Octagon. H. $11\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

* JOHN ELIAS RIDINGER.

504. A Boar Hunt. *Pen and bistre, washed with Indian ink.*

H. $11\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

* C. DIETRICH.

Nat. 1712. Ob.

505. Portrait of a Man with a moustache. He has a turban on his head fastened with a jewel, and surmounted with a flying dragon. *Pen and sepia.*

H. $5\frac{3}{8}$ in. W. $4\frac{3}{8}$ in.

* C. DIETRICH.

506. The Roman citizens demanding bread of Coriolanus. *Pen and bistre wash.*

H. $9\frac{3}{4}$ in. W. $7\frac{3}{4}$ in.

* C. DIETRICH.

507. Diogenes preaching the Doctrine of Antisthènes to the Athenians. On the right of the drawing the artist has signed his name, '*Dietrus.*' *Pen and bistre wash.*

H. $10\frac{7}{8}$ in. W. $15\frac{1}{8}$ in.

* H. TISCHBEIN.

Nat. 1722. Ob.

508. Portrait of R. C. Nilson. Dated 1784. *Red chalk.*

H. $6\frac{1}{4}$ in. W. $3\frac{3}{8}$ in.

ANTONIO RAPHAEL MENGES.

Nat. 1728. Ob. 1770.

509. Head of a Female. *Black chalk, heightened with white, on prepared paper.*

H. 14 in. W. 10 $\frac{1}{2}$ in.

* GILES VERHELST.

Nat. 1742. Ob. .

510. Maurice of Nassau, Prince of Orange. *Red chalk.*

H. 7 $\frac{1}{2}$ in. W. 5 $\frac{1}{2}$ in.



Spanish School.

* JOSEF SPAGNOLETTA RIBERA.

Nat. 1593. Ob. 1656.

511. Venus asleep. A Satyr, while gazing on the sleeping figure, is driven away by Cupid, encouraged to the act by Hymen. *Pen and bistre.*

H. 7 in. W. 10½ in.

* JOSEF SPAGNOLETTA RIBERA.

512. St. John in the Wilderness. *Pen and bistre, slightly washed.*

H. 5½ in. W. 3¾ in.

DON DIEGO VELASQUEZ DA SILVA.

Nat. 1594. Ob. 1660.

513. A View outside the walls of a Convent at Seville. In front of it a party of Hidalgos are amusing themselves by shooting at a mark; a grandee on horseback is approaching them; to the right a lady and gentleman are seated on the ground beneath a large cork-tree conversing. *Pen and bistre.*

H. 10½ in. W. 15½ in.

JUAN GALVAN.

Flourished from 1598 to 1658.

514. A Pilgrim, carrying his staff and gourd. *Bistre, washed with Indian ink.*

H. 8½ in. W. 6¾ in.

BARTHOLOMÉ ESTEBAN MURILLO.

Nat. 1613. Ob. 1685.

515. A Study of a Youth kneeling. *Red chalk.*

H. 10 in. W. 7½ in.

BARTHOLOMÉ ESTEBAN MURILLO.

516. A Study of a Beggar Boy holding up a box for alms. On the reverse is another sketch. *Black chalk, heightened with white, on grey paper.*

H. 14½ in. W. 7½ in.

Ex Collection ——. Unknown mark.

BARTHOLOMÉ ESTEBAN MURILLO.

517. Christ appearing to Mary Magdalen in the Garden. *Bistre, heightened with white.*

H. 6½ in. W. 5 in.

Ex Collection Baron Taylor.

BARTHOLOMÉ ESTEBAN MURILLO.

518. The Assumption of the Virgin. A Study for the celebrated picture in the Louvre, with this difference : in the picture the eyes of the Virgin are looking upwards, in this they are looking down. Signed by the artist, and dated 1664. *Pen and sepia, washed.*

H. 11½ in. W. 7¾ in.

This drawing formerly belonged to Baron Taylor, who brought it from Spain, and was purchased at Baron Taylor's sale.

French School.

JACQUES CALLOT.

Nat. 1593. Ob. 1635.

519. One of the Miseries of War. Signed. *Pen and sepia, washed with Indian ink.*

H. $3\frac{1}{8}$ in. W. $7\frac{1}{2}$ in.

* JACQUES CALLOT.

520. Two Figures. One seated, playing a guitar; the other standing with his hands behind him. *Black and red chalk.*

H. 3 in. W. $4\frac{1}{8}$ in.

* JACQUES CALLOT.

521. A Cavalier. *Black chalk.*

H. $3\frac{1}{8}$ in. W. 2 in.

NICOLAS POUSSIN.

Nat. 1594. Ob. 1665.

522. Bacchus and Ariadne, with other figures. *Pen and bistre.*

H. $5\frac{1}{8}$ in. W. $7\frac{1}{2}$ in.

Ex Collection Benjamin West, P.R.A.

* NICOLAS POUSSIN.

523. A Classical Landscape. On the left of the picture, under a group of trees, is a fountain surmounted with a lion, from whose mouth a stream of water flows, first into one basin and then into a second. A female is bearing some of this to a male figure reclining on the ground. *Pen and bistre wash.*

H. $8\frac{1}{4}$ in. W. $12\frac{1}{4}$ in.

JACQUES STELLA.

Nat. 1596. Ob. 1647.

524. A Reposo of the Holy Family attended by angels; landscape with hilly background. Signed by the artist. *Pen and Indian ink.*

H. 11 in. W. 8½ in.

CLAUDE GELEÉ (DIT CLAUDE LORRAINE).

Nat. 1600. Ob. 1682.

525. A Landscape. On the right stands a castle on the banks of a river; on the reverse is a study of a boat. *Pen and bistre, heightened with white, on a grey ground.*

H. 5½ in. W. 8 in.

CLAUDE GELEÉ (DIT CLAUDE LORRAINE).

526. A Seaport at Sunset. In the foreground are three men and a boy on the edge of the shore; to the left of them are three boats and figures, and to the right a temple on a rock, behind which is a group of trees and a castle; on the opposite is some shipping. *Black chalk, heightened with white, on grey paper.*

H. 7 in. W. 10¾ in.

*CLAUDE GELEÉ (DIT CLAUDE LORRAINE).

527. The Castle of St. Angelo. Men fishing in the river, and on the foreground horsemen with cattle. *Bistre wash, heightened with white.*

H. 8½ in. W. 13½ in.

CLAUDE GELEÉ (DIT CLAUDE LORRAINE).

528. A Flock of Goats with two Goatherds. *Pen and bistre, washed with Indian ink.*

H. 5½ in. W. 8 in.

Ex Collection Benjamin West, P.R.A.

CLAUDE GELÉE (DIT CLAUDE LORRAINE).

529. A group of Trees on the outside of a forest. To the right a man on horseback is seen entering the forest. *Pen washed with sepia.*

H. 10 $\frac{3}{4}$ in. W. 16 $\frac{3}{4}$ in.

Ex Collection William Esdaile.

* CLAUDE GELÉE (DIT CLAUDE LORRAINE).

530. A Landscape. *Pen and sepia wash on blue paper.*

H. 4 $\frac{3}{4}$ in. W. 10 in.

Ex Collection Count Fries, Sir Thomas Lawrence, and William Esdaile.

GASPAR DUGHET (DIT GASPAR POUSSIN).

Nat. 1600. Ob. 1663.

531. A Landscape. *Black chalk, heightened with white, on grey paper.*

H. 11 $\frac{1}{2}$ in. W. 17 $\frac{1}{2}$ in.

GASPAR DUGHET (DIT GASPAR POUSSIN).

532. A Landscape. In the foreground a river, whereon is a man in a boat; a bridge crosses the river; in the rear is a mountain, and a castle standing at its base. *Pen and bistre, washed with Indian ink.*

H. 7 $\frac{1}{4}$ in. W. 16 $\frac{3}{4}$ in.

GASPAR DUGHET (DIT GASPAR POUSSIN).

533. A Mountainous Landscape, with a pool of water in the foreground and figures. *Black chalk, heightened with white, on grey paper.*

H. 16 $\frac{1}{2}$ in. W. 21 $\frac{1}{2}$ in.

Ex Collection Comte de Fries.

GASPAR DUGHET (DIT GASPAR POUSSIN).

534. A Mountainous Landscape, with figures in the foreground ; companion to the preceding. *Black chalk, heightened with white, on grey paper.*

H. 16½ in. W. 22 in.

Ex Collection Comte de Fries.

GASPAR DUGHET (DIT GASPAR POUSSIN).

535. A Hilly Landscape ; to the right a man driving a flock of sheep. *Pen and bistre, washed with Indian ink.*

H. 7½ in. W. 13½ in.

GASPAR DUGHET (DIT GASPAR POUSSIN).

536. A Landscape, with figures in the foreground. *Black chalk, heightened with white, on grey paper.*

H. 16½ in. W. 23 in.

Ex Collection Comte de Fries.

* GASPAR DUGHET (DIT GASPAR POUSSIN).

537. A Classical Landscape. In the foreground, a road to the right of the composition leads to a city on the banks of a stream, flanked by hills. On the left, the road passes under a rocky bank, where two figures are in conversation, to the entrance of a wood. In the foreground a shepherd is playing with a dog ; and on the opposite side, under two trees, stands a tomb with an urn. *Drawn with a stump.*

H. 11 in. W. 15½ in.

* GASPAR DUCHET (DIT GASPAR POUSSIN).

538. A Landscape composition. In the foreground, two men in conversation are seated at the side of a road leading to a river, on the banks of which are buildings ; under a rocky background men are seated on the grass, in the

middle distance. A boat with men is on the water, and on the right is a group of trees, with part of a temple.
Pen and Indian-ink wash.

H. 10 $\frac{1}{4}$ in. W. 17 in.

FRANCIS POILLY.

Nat. 1622. Ob. 1693.

539. A Design for a Marine Vase, one end of which represents the figure of a Mermaid, with ornamental border and landscape background, with sea in the distance. *Pen, washed with Indian ink and indigo.*

H. 7 $\frac{1}{2}$ in. W. 10 $\frac{1}{4}$ in.

MICHEL CORNEILLE.

Nat. 1642. Ob. 1708.

540. A Bacchanalian Scene. *Pen and bistre.*

H. 8 $\frac{1}{2}$ in. W. 11 $\frac{1}{2}$ in.

Ex Collection Sir Thomas Lawrence.

BERNARD PICART.

Nat. 1663. Ob. 1738.

541. Six different Groups of Figures on the same sheet, variously occupied. *Pen, washed with Indian ink.*

H. 7 $\frac{1}{8}$ in. W. 8 $\frac{1}{2}$ in.

GILLOT (MASTER OF ANT. WATTEAU).

Nat. 1673. Ob. 1722.

542. A Fête Champêtre. In the foreground a man playing a violin, and a female dancing and beating a tambourine; a female reposes in the background. *Fine pen and sepia.*

H. 6 $\frac{1}{8}$ in. W. 4 $\frac{1}{8}$ in.

LE CHENU.

Flourished circa 1680.

543. An Ornamental Design, for the decoration of a ceiling and frieze in the Palace of Versailles. *Pen, and washed with bistre.*

H. $6\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

LE CHENU.

544. An Ornamental Design, for a ceiling and frieze, &c., in the Palace of Versailles. *Pen and bistre.*

* LE CHENU.

545. A similar subject. *In pen and ink.*

ANTOINE WATTEAU.

Nat. 1684. Ob. 1721.

546. Portrait of a Man with Hat on. *Red and black chalk.*

H. $4\frac{1}{2}$ in. W. $3\frac{1}{2}$ in.

ANTOINE WATTEAU.

547. Study of a Man with a Cap. *Lead pencil, and black and red chalk.*

H. $7\frac{1}{2}$ in. W. $6\frac{1}{2}$ in.

ANTOINE WATTEAU.

548. A full-length Study of a Young Man, in *costume de fête*, holding across his shoulder a staff with vine-leaves, with landscape background. *Red chalk.*

H. $10\frac{1}{2}$ in. W. 7 in.

ANTOINE WATTEAU.

549. A Study of a Pedler, carrying a box under one arm and a stick in his hand. *Black and red chalk.*

H. $12\frac{1}{2}$ in. W. 7 in.

ANTOINE WATTEAU.

550. A Showman, with a bag slung at his side, and holding up a peep-show. *Red and black chalk.*

H. 12 in. W. 8½ in.

Ex Collection Jonathan Richardson and Count Caylus.

ANTOINE WATTEAU.

551. A Study of two Ladies in full costume, seated on the ground. These figures form part of a group in one of his pictures representing a *fête champêtre*. *In red chalk.*

H. 7½ in. W. 13½ in.

ANTOINE WATTEAU.

552. Study for the Portrait of a Young Lady in a mantilla. *Coloured chalks.*

H. 7½ in. W. 4½ in.

Ex Collection ——. Mark unknown.

* ANTOINE WATTEAU.

553. A Man playing on the guitar. *Red chalk.*

H. 4½ in. W. 2½ in.

* ANTOINE WATTEAU.

554. A similar figure, reversed ; the companion drawing.

H. 4½ in. W. 2½ in.

* ANTOINE WATTEAU.

555. Study of a Lady seen from behind. *Red chalk.*

H. 9½ in. W. 6½ in.

* ANTOINE WATTEAU.

556. Study of a Gentleman with a three-cornered hat. *Red chalk.*

H. 8½ in. W. 5 in.

* ANTOINE WATTEAU.

557. Study of a Lady.
- Red chalk.*

H. 9 $\frac{1}{8}$ in. W. 7 in.

* ANTOINE WATTEAU.

558. Study of a Pedler.
- Black and red chalk.*

H. 15 $\frac{1}{4}$ in. W. 8 $\frac{3}{4}$ in.

* ANTOINE WATTEAU.

559. Study of a Lady.
- Red chalk.*

H. 8 $\frac{3}{8}$ in. W. 6 $\frac{3}{8}$ in.

JEAN BAPTISTE OUDRY.

Nat. 1686. Ob. 1755.

560. A Study of a Dog's Head. '
- Tête du Chien de Chasse du feu Prince Charles.*
- ' See back.
- Black chalk, heightened with white.*

H. 8 $\frac{3}{8}$ in. W. 10 $\frac{1}{8}$ in.

JEAN BAPTISTE OUDRY.

561. A Study of a Rhinoceros.
- Black chalk, heightened with white, on grey paper.*
- Signed by the artist.

H. 11 $\frac{3}{8}$ in. W. 17 $\frac{1}{2}$ in.

* JEAN BAPTISTE OUDRY.

562. A Combat of Wild Asses. In the foreground is a group of five asses, two of which are active in the fight, with an equal chance of victory. One of the group is running away, which another would also do, but that his right leg is held in the mouth of an adversary. The principal group is connected with two others of the tribe, apparently not so equally matched, whilst another is lying on the ground wounded, and in the last struggle for life. The conflict takes place in a woody landscape, where in the distance are others of the tribe running away at full speed. These

are seen through an open gate of a somewhat broken fence, but for which the fiery activity of the animals might illustrate the wild asses of Tartary. *Indian-ink wash, on blue paper, heightened with white.*

H. $11\frac{1}{4}$ in. W. $20\frac{1}{4}$ in.

*JEAN BAPTISTE OUDRY.

563. Cupid sporting with a Swan. *White chalk with little colour, on blue paper.*

H. 11 in. W. $12\frac{1}{4}$ in.

*FRANCIS LE MOINE.

Nat. 1688. Ob. 1737.

564. Apollo and Daphne. *Black chalk, heightened with white, on grey paper.*

H. $9\frac{1}{8}$ in. W. 14 in.

NICOLAS LANCRET.

Nat. 1690. Ob. 1743.

565. Study of the figure of a Man in a sitting posture, with hands upraised. *Black chalk, heightened with white, on grey paper.*

H. $9\frac{1}{8}$ in. W. $7\frac{1}{8}$ in.

*NICOLAS LANCRET.

566. Les Troqueurs. The two principal male figures in the picture of Les Troqueurs engraved by De Larmessin. *Red chalk.*

H. $8\frac{1}{8}$ in. W. $10\frac{1}{8}$ in.

*NICOLAS LANCRET.

567. A Man seated at a table, with his right hand about to lift a cup and saucer. *Red chalk.*

H. $6\frac{1}{8}$ in. W. $5\frac{1}{8}$ in.

* NICOLAS LANCRET.

568. A Lady and Gentleman. He is elevated above her, and is humorously pointing towards her neck ; while she, with a similar expression, holds back his arm. *Black and red chalk, on grey paper.*

H. 9½ in. W. 7½ in.

* NICOLAS LANCRET.

569. Two Fishermen. One standing with a line in his hands, the other on his knees holding a fish. *Black chalk, heightened with white, on warmish grey paper.*

H. 9½ in. W. 7½ in.

* NICOLAS LANCRET.

570. Head of a Peasant Girl with a hat. *Black chalk on blue paper.*

H. 12½ in. W. 10½ in.

NICOLAS LANCRET.

571. A Lady and Gentleman walking. *Black chalk, heightened with white.*

H. 12 in. W. 8½ in.

* JOHN BAPTISTE PATER.

Nat. 1695. Ob. 1736,

572. Study of three Ladies. *Red chalk.*

H. 6½ in. W. 7½ in.

* JOHN BAPTISTE PATER.

573. A Man reclining. *Red chalk.*

H. 5½ in. W. 7½ in.

* JOHN BAPTISTE PATER.

574. A Conversation. A lady seated upon a chair, with a book on her lap, is in conversation with a gentleman. *Red chalk.*

H. 6¾ in. W. 5½ in.

CHARLES NATOIRE.

Nat. 1700. Ob. 1775.

575. A Sleeping Nymph.
- Coloured chalks.*

H. 12½ in. W. 18¾ in.

* CHARLES NATOIRE.

576. The Rape of Io.
- Red chalk.*

Ex Collection T. Hudson and Sir J. Reynolds,

FRANCOIS BOUCHER.

Nat. 1704. Ob. 1768.

577. Rustic Courtship. A Shepherd and Shepherdess with a dog by their side, seated under a tree, and watching a flock of sheep.
- Black chalk.*

H. 9½ in. W. 7¼ in.

FRANCOIS BOUCHER.

578. A Sea Nymph on a Dolphin.
- Black and red chalk, heightened with white.*
- Signed by the artist.

H. 10¼ in. W. 14½ in.

FRANCOIS BOUCHER.

579. A Study of Two Females, surprised and alarmed at the swoop of an eagle; one of them holds a basket of flowers on her arm.
- Black chalk, heightened with white.*

H. 11¼ in. W. 13¼ in.

* FRANCOIS BOUCHER.

580. Study of a reclining Figure holding a stick.
- Black and red chalk, heightened with white.*

H. 11 in. W. 15½ in.

J. B. GREUZE.

Nat. 1726. Ob. 1805.

581. A Sketch of a Girl's Head. Octagon. *Red chalk.*

H. $12\frac{1}{8}$ in. W. $10\frac{1}{4}$ in.

J. B. GREUZE.

582. A Group of Figures, representing a female seated in a chair and chiding a little boy ; in the background are two other children. *Indian ink.*

H. $12\frac{3}{8}$ in. W. $9\frac{1}{2}$ in.

HONORÉ FRAGONARD.

Nat. 1733. Ob. 1806.

583. A full-length Study of a Lady in a satin dress. *Red chalk.*

H. 15 in. W. $9\frac{3}{4}$ in.*Ex Collection Thomas Dimsdale.*

* HONORÉ FRAGONARD.

584. Study of a Market Girl with a basket on her arm. *Bistre.*

H. $6\frac{3}{4}$ in. W. $4\frac{1}{2}$ in.

HUBERT ROBERT.

Nat. 1733. Ob. 1808.

585. A View of a Façade of a Palace, with a Female ascending the steps, and three others at a fountain in front. *Red chalk.*

H. $10\frac{1}{8}$ in. W. $14\frac{3}{8}$ in.

HUBERT ROBERT.

586. Ruins of the Roman Temple at Pæstum. *Red chalk.*

H. $13\frac{1}{2}$ in. W. $18\frac{3}{4}$ in.

* BOUCHARDON.

587. Design for a Fountain. In the centre of a basin stand three swans, with water flowing from their bills, surrounding a globe, on the summit of which is Cupid with a bow and arrow, in the act of shooting. *Red chalk.*

H. 9½ in. W. 12½ in.

J. J. DE BOISSIEU.

Nat. 1736. Ob. 1810.

588. A Group of Male and Female Figures, with two mules laden, and a dog. *Pen and Indian ink.*

H. 5½ in. W. 8¾ in.

Ex Collection Thomas Dimsdale.

* J. J. DE BOISSIEU.

589. A Landscape, with a Crucifix. On the margin is written, 'Dessinée par J. J. de Boissieu, 1765.' *Bistre, slightly tinted.*

H. 8 in. W. 13½ in.

* J. J. DE BOISSIEU.

590. A Ruined Bridge over a Stream. On the right corner of the drawing the artist has written 'D. B., 1776.' *Indian-ink wash.*

H. 6½ in. W. 9¼ in.

* J. J. DE BOISSIEU.

591. The Bridge of Charenton, near Paris. *Bistre wash.*

H. 5½ in. W. 9¾ in.

Ex Collection Thomas Dimsdale.

J. J. DE BOISSIEU.

592. Sportsmen going out Hawking attended by Dogs; to the left a man on horseback with a hawk on his wrist; to the right three huntsmen. *Pen and bistre.*

H. $4\frac{1}{8}$ in. W. $8\frac{1}{2}$ in.

Ex Collection Thomas Dimsdale.

J. J. DE BOISSIEU.

593. A Landscape. '*Vue dessinée du Château de Beaulieu en Lionnais.*' *Indian ink.*

H. $3\frac{1}{4}$ in. W. $8\frac{1}{4}$ in.

Ex Collection Thomas Dimsdale.

'Le château appartient à Monsieur de Chapponet.'

J. J. DE BOISSIEU.

594. A Landscape with a River; a town in the distance. *Indian ink.*

H. $5\frac{1}{4}$ in. W. 12 in.

Ex Collection Marquis de Lagoy and Thomas Dimsdale.

J. J. DE BOISSIEU.

595. A Sheet of Studies of ten Heads, from infancy to old age. Signed with the artist's initials, and dated 1797. In *pen and Indian ink.*

H. $8\frac{1}{4}$ in. W. $13\frac{1}{2}$ in.

FRANCOIS MARIUS GRANET.

Nat. 1774. Ob. 1849.

596. The Exterior and Interior of a House, with a group of figures in front. *Bistre wash.*

H. 8 in. W. 12 in.

Dutch School.

LUCAS JACOBS (CALLED LUCAS VAN LEYDEN).

Nat. 1494. Ob. 1533.

597. The Crucifixion. Christ on the Cross, attended by three angels, Mary and St. John at the foot. Signed with the monogram of the artist. *Pen and ink, heightened with white, on a grey ground.*

H. 11 in. W. 7 $\frac{1}{8}$ in.

Ex Collection Thomas Dimsdale.

EGBERT HEMSKERCK.

Nat. 1498. Ob. 1574.

598. An Interior of a Temple. A composition containing numerous studies for the life of Christ. *Indian ink, heightened with white.*

H. 10 in. W. 12 $\frac{1}{2}$ in.

HENRY GOLTZIUS.

Nat. 1558. Ob. 1617.

599. *Memento Mori.* The Portrait of a Young Man with hat and feathers, and holding in one hand a tulip, and in the other a skull. Under an hour-glass, close by, is written, 'Quis Evadet, Nemo. Signed 'H. G.,' 1614. *Pen and bistre.*

H. 18 in. W. 14 in.

Ex Collection John Macgowan.

HENRY GOLTZIUS.

600. The Holy Family reposing under a Tree. Introducing the legend of the cherry-tree. Signed with the monogram of the artist, 'H. G.' *Red chalk, heightened with white.*

H. 10 in. W. 8 in.

Ex Collection Van Golt.

* HENRY GOLTZIUS.

601. The Rape of Europa. The Bull, with Europa on his back, having beguiled the maid from the shore, is in the act of plunging into the water; she holds on by one horn, and is in the act of imploring protection. Her attendants, in fear on the shore, bewail her, and behind them is Mercury bringing up the herd. Juno is seen in the cloud, and in the distance the mountains of Sidonia. At the bottom of the drawing, towards the left, the artist has placed his initial in a cypher composed of 'H. G.' *Pen and sepia, with a purplish wash heightened with white.*

H. 6 $\frac{3}{8}$ in. W. 9 $\frac{3}{8}$ in.

* CRISPIN DE PASS.

Nat. 1560. Ob. —.

602. Frontispiece to the history of the Princes and illustrious Men of Silesia. *Indian ink.*

H. 10 $\frac{3}{4}$ in. W. 6 $\frac{1}{2}$ in.

ESAIAS VAN DE VELDE.

Nat. circa 1590. Ob. —.

603. A Gentleman in the Costume of a Spanish Cavalier, talking to a lady seated in a chair; over the head of the female is a description in Dutch. *Bistre.*

Octagon. H. 8 $\frac{1}{4}$ in. W. 6 in.

* JAMES DE GHEYN.

Nat. 1565. Ob. —.

604. Banditti Robbing a Traveller.
- Pen and bistre.*

H. 5½ in. W. 4½ in.

JAN VAN GOYEN.

Nat. 1596. Ob. 1656.

605. A Landscape. In front of a cabaret are seen several waggons and horses halting, attended by numerous figures. Signed with the artist's initials, and dated 1653.
- Black chalk.*

H. 6¾ in. W. 11 in.

JAN VAN GOYEN.

606. A View of a Town in Holland on the banks of a canal, with boats and numerous figures. Dated 1650.
- Black chalk, washed with Indian ink.*

H. 6¾ in. W. 10¾ in.

JAN VAN GOYEN.

607. A View in Holland. On a river are several boats with men drawing a net; to the left a few trees and houses; in front of one a man is extracting the toll from a small box attached to the end of a rope, fastened to a swing pole, for collecting the dues from the passing boats. Signed with the artist's initials, and dated 1653.
- Black chalk, washed with Indian ink.*

H. 6¾ in. W. 10¾ in.

JAN VAN GOYEN.

608. View of a Dutch Town, on the banks of a river; numerous boats and figures, a windlass in the centre. Dated 1654.
- Black chalk, washed with Indian ink.*

H. 6¾ in. W. 11 in.

JAN VAN GOYEN.

609. A View on the Sea-shore at Schevening, with numerous figures unloading fishing-smacks; to the right stands Schevening church, and in the offing are other fishing boats. Signed 'V. G.' 1653. *Black chalk, washed with Indian ink.*

H. 6 $\frac{1}{4}$ in. W. 10 $\frac{1}{4}$ in.

* JAN VAN GOYEN.

610. An Auberge at the outskirts of a village. A market-cart stands before the house, and three figures beside it; a bank with bushes is on the left of the road, and opposite a group of three farming-men, in conversation with a woman standing holding a child, a basket on her arm and a boy at her side. Near the bottom of the ground the artist has signed 'V. G.' 1653.

H. 6 $\frac{1}{2}$ in. W. 10 $\frac{1}{4}$ in.

ROLAND ROGHMAN.

Nat. 1597. Ob. 1686.

611. View of Castle 'van Buiren,' an ancient Dutch château, surrounded by a moat, over which is a wooden bridge. *Black chalk, washed with Indian ink.*

H. 14 in. W. 20 in,

ROLAND ROGHMAN.

612. View of an ancient Château in Holland, surrounded by a moat, over which is a drawbridge leading to the Château (Zanthorst). Signed, and dated 1646. *Black chalk, washed with Indian ink.*

H 15 $\frac{1}{4}$ in. W. 20 $\frac{1}{4}$ in.

ROLAND ROGHMAN.

613. A Castle with a moat. On the left corner the artist has signed his name 'R. Roghman.' *Indian ink, washed.*

H. 8 $\frac{3}{4}$ in. W. 17 $\frac{1}{8}$ in.

JOHN WYNANTS.

Nat. 1600. Ob. 1670.

614. A Landscape. In the foreground a river, with high banks on either side; to the left a group of trees, behind which, and separated by a bank, is another group of trees; to the right, bounded by a river, are several more trees. Evidently a study from nature. *Pen, washed with Indian ink.*

H. $7\frac{1}{8}$ in. W. $10\frac{1}{4}$ in.*Ex Collection Lord Spencer, William Esdaile, and N. H.*

JOHN WYNANTS.

615. A Study of a Pollard Willow. *In colours.*

H. $13\frac{1}{2}$ in. W. $7\frac{3}{4}$ in.

* JOHN WYNANTS.

616. Pollards. *Indian ink.*

H. $6\frac{1}{2}$ in. W. $8\frac{1}{4}$ in.

BAERSTRAETEN.

Nat. 1600. Ob. —.

617. An ancient Ship full-rigged. *Pen and bistre.*

H. $8\frac{7}{8}$ in. W. $10\frac{1}{8}$ in.

* J. MARSEN.

618. Soldiers assembled at an Auberge. On the outskirts of a tavern drinking-booths are erected, upon the nearest a flag is flying. A woman is in altercation with a man holding a pipe in his right hand, who is seated upon a cask, on the head of which is an outline drawing of a rampant lion; two men are playing at cards upon a drum; behind them stands a man looking on; two mounted soldiers are behind this group; one, the trumpeter, has a pipe in his mouth and a jug in his hand; in the foreground is a soldier armed with a breastplate and jerkin, carrying a pike, and

behind him other members of the troop on horseback are coming up, while at a short distance stand two men as if on duty. A village with a church is seen in the distance. At the left of the observer, on a piece of wood, are the artist's name and date, J. M., Le Jonge, 1633. *Pen and sepia, washed with a little Indian ink.*

H. 8½ in. W. 11½.

ALBERT CUYP (OR KUYP).

Nat. 1606. Flourished circa 1650.

619. A View of the Cathedral of Dordrecht on the Meuse. On the reverse a sketch. *Black chalk, washed with Indian ink.*

H. 3½ in. W. 6½ in.

ALBERT CUYP (OR KUYP).

620. Study of Two Cows, with Landscape background. Signed A. C. *Black chalk, washed with Indian ink.*

H. 3½ in. W. 7 in.

* ALBERT CUYP (OR KUYP).

621. Cows in a Meadow. *Indian ink washed.*

H. 6½ in. W. 8¾ in.

ALBERT CUYP (OR KUYP).

622. Dordrecht Cathedral, with windmills and other buildings, two boats sailing on the river Meuse. *Black chalk, washed with Indian ink.*

H. 3½ in. W. 6¾ in.

ALBERT CUYP (OR KUYP).

623. A River View with Boats ; on the right bank is a cottage, a short distance from which a man is fishing. In the corner of the drawing the artist has signed his name, and on the back is written in old Dutch, 'Oude Wagthuys in der Kill.' *Black chalk, washed with Indian ink.*

H. 6½ in. W. 13¼ in.

ALBERT CUYP (OR KUYP).

624. A Landscape, with the view of a town in the middle distance, in the rear of which are the embankments. *Slightly coloured.*

H. 7 $\frac{1}{8}$ in. W. 9 $\frac{1}{8}$ in.

ALBERT CUYP (OR KUYP).

625. A Landscape; in the background a village. Signed 'A. Cuyp.' *Black chalk, slightly tinted.*

H. 7 $\frac{1}{8}$ in. W. 12 in.

ALBERT CUYP (OR KUYP).

626. A River View. In the foreground a man rowing a boat, and in the rear a village interspersed with trees, in the midst of which is a church. *Slightly tinted.*

H. 7 $\frac{1}{2}$ in. W. 11 $\frac{1}{8}$ in.

Ex Collection Thomas Dimsdale and William Esdaile.

* CORNELIUS ZACHTLEVEN.

Nat. 1606. Ob. —.

627. A Peasant resting on a Staff. On the right corner the artist introduced his initials, C. Z., and the date 1661. *Black chalk.*

H. 10 $\frac{7}{8}$. W. 6 $\frac{1}{4}$.

* CORNELIUS ZACHTLEVEN.

628. A Pilgrim holding a pole; at his girdle is a calabash, and on the right corner of the drawing the artist's initials and date, C. Z., 1657.

H. 11 in. W. 7 $\frac{1}{2}$ in.

REMBRANDT VAN RYN.

Nat. 1606. Ob. 1674.

629. The Prodigal Son. A study for the prodigal, on his knees, in the attitude of prayer. A slight sketch. *Pen and sepia.*

H. 3 $\frac{1}{2}$ in. W. 3 $\frac{1}{8}$ in.

Ex Collection Thomas Hudson and Sir Joshua Reynolds.

REMBRANDT VAN RYN.

630. Man and Woman at a Cottage-door, looking at a Group of four Boys playing; one with a Hoop. *Pen and bistre.*

H. 7 in. W. 4½ in.

REMBRANDT VAN RYN.

631. A Sketch of a Man, full-length.

And another of a Woman holding a Child.

Pen and bistre, both on the same mount.

H. 4½ in. W. 2½ in.

H. 4 in. W. 2½ in.

Ex Collection Desperet.

REMBRANDT VAN RYN.

632. A Jewish Rabbi with a high cap on his head; behind him stands a man. *Pen and bistre.*

H. 5½ in. W. 3½ in.

Ex Collection Lempereur.

REMBRANDT VAN RYN.

633. Two Sketches of an old Woman reading a Book. Studies for the portrait of the artist's mother. *Pen and bistre.*

H. 6½ in. W. 5½ in.

REMBRANDT VAN RYN.

634. Study for one of the Figures in the Crucifixion. *Pen and bistre.*

H. 10½ in. W. 6½ in.

* REMBRANDT VAN RYN.

635. Study for the Sacrifice of Abraham. The angel, with a wand, is pointing to the ram caught in a thicket. *Pen and bistre washed.*

H. 7½ in. W. 7½ in.

* REMBRANDT VAN RYN.

636. Study of a Man in an Oriental Costume. *Black chalk.*

H. 11 $\frac{1}{8}$ in. W. 6 $\frac{1}{8}$ in.

* REMBRANDT VAN RYN.

637. A Man in a Cloak walking towards the right. *Pen and bistre.*

H. 6 $\frac{1}{8}$ in. W. 5 in.

Ex Collection Sir Thomas Marsden and William Esdaile.

REMBRANDT VAN RYN.

638. The Departure of Hagar and Ishmael. *Red chalk.*

H. 7 in. W. 6 in.

REMBRANDT VAN RYN.

639. A sketch of an old Man leaning on a stick. *Pen and bistre.*

H. 5 $\frac{1}{2}$ in. W. 2 $\frac{3}{4}$ in.

Ex Collection Desperet and Chev. Claucin.

REMBRANDT VAN RYN.

640. A Study of a Lion reposing, with one paw raised to his nose. *Pen and bistre.*

H. 4 $\frac{1}{4}$ in. W. 7 $\frac{3}{8}$ in.

REMBRANDT VAN RYN.

641. The Queen of Sheba at a Repast, and seated at table ; one servant has just handed to her a glass, out of which she is drinking, whilst another is seen approaching the table bearing a dish ; at the back of the chair on which she is seated, an attendant is upholding the train of her robe, and by the side of him stands an old man in a cloak. *Pen and bistre.*

H. 6 $\frac{1}{8}$ in. W. 9 $\frac{1}{4}$ in.

REMBRANDT VAN RYN.

642. A Landscape with two men on the bank of a canal. On the opposite side are some cottages and trees. *Pen and bistre.*

H. 4 in. W. 7 $\frac{1}{8}$ in.

REMBRANDT VAN RYN.

643. A Landscape. In the centre runs a brook overhung with trees; at one corner a man with a long stick is getting over a hedge. *Reed pen and bistre.*

H. 9 $\frac{1}{4}$ in. W. 15 $\frac{1}{4}$ in.

Ex Collection Baron Denon.

REMBRANDT VAN RYN.

644. A Study of a Landscape. A road leads over a canal to a town; on the left is a group of trees; to the right a man is driving two oxen; in the background, slightly indicated, is another group of trees. *Pen and bistre washed.*

H. 7 $\frac{3}{8}$ in. W. 11 $\frac{3}{4}$ in.

* REMBRANDT VAN RYN.

645. A Lion lying down. *Bistre washed.*

H. 2 $\frac{7}{8}$ in. W. 5 $\frac{1}{2}$ in.

* REMBRANDT VAN RYN.

646. A sleeping Lion. *Bistre.*

H. 4 in. W. 6 in.

JAN LIEVENS.

Nat. 1607. Ob. —.

647. A View of the Town of Alkmaar, North Holland. *Pen and bistre.*

H. 9 $\frac{1}{8}$ in. W. 14 in.

* JAN LIEVENS.

648. A Landscape. *Pen and bistre.*

H. $8\frac{3}{4}$ in. W. $14\frac{1}{2}$ in.

* JAN LIEVENS.

649. Portrait of Admiral Van Tromp. Under the left arm the artist has introduced his initials, and the date 1652. *Black chalk.*

H. $12\frac{3}{4}$ in. W. $11\frac{1}{8}$ in.

* PETER SANREDAM.

650. Interior of the Great Church, Amsterdam. On the base of a column at the left the artist has signed his name, with the date 1640. *In colours.*

H. $14\frac{1}{2}$ in. W. $9\frac{1}{4}$ in.

ADRIAN BRAUWER.

Nat. 1608. Ob. 1640.

651. A Dutch Boor seated and holding a glass of beer; behind him is another smoking. *Pen and Indian ink.*

H. $4\frac{1}{4}$ in. W. $3\frac{3}{8}$ in.

GERARD TERBURGH.

Nat. 1608. Ob. 1681.

652. A Lady and Gentleman walking, the gentleman holding the lady by the hand. *Black chalk, heightened with white.*

H. $8\frac{3}{4}$ in. W. $5\frac{1}{4}$ in.

HERMAN ZACHTLEVEN.

Nat. 1609. Ob. 1685.

653. Four small Views of River Scenery. *Indian ink.*

HERMAN ZACHTLEVEN.

654. A View on the Rhine, with boats and figures. *Bistre.*

H. $3\frac{1}{8}$ in. W. $3\frac{1}{2}$ in.

HERMAN ZACHTLEVEN.

655. A Landscape, with a man crossing a bridge over a canal.
Sepia washed.

H. $4\frac{1}{2}$ in. W. $5\frac{1}{8}$ in.

HERMAN ZACHTLEVEN.

656. A Landscape, with cottage and figures, in front of which are a few trees. Signed with the artist's monogram. *Slightly tinted.*

H. $7\frac{1}{2}$ in. W. $12\frac{1}{2}$ in.

*HERMAN ZACHTLEVEN.

657. Entrance to a Village. *Black chalk, bistre washed.*

H. 11 in. W. $15\frac{1}{4}$ in.

*HERMAN ZACHTLEVEN.

658. A View on the Meuse. The entrance to a village ; guarded by a bastion, on each side the river. On the left of the drawing is a wall, with a flight of steps, down which a man is descending. On the water three or four boats are passing, and in the distance hills slope to a valley, through which the river is seen gliding. *Indian ink, washed.*

H. 6 in. W. $10\frac{3}{4}$ in.

HERMAN ZACHTLEVEN.

659. A View on the Rhine, upon which is a covered boat filled with passengers ; two smaller boats are close by with two men in each ; at the foot of a rock are a few houses, and on the opposite side is a church embosomed in trees. Signed H. Z., 1654. *In colours.*

H. 7 in. W. $11\frac{3}{8}$ in.

Ex Collection Count de Fries.

ADRIAN VAN OSTADE.

Nat. 1610. Ob. 1685.

660. A Man sitting on a Bench, playing on a violin. *Pen and sepia washed.*

H. 5 $\frac{3}{4}$ in. W. 4 $\frac{1}{8}$ in.

ADRIAN VAN OSTADE.

661. An Exterior. A group of figures round a cottage-door, out of which a woman is looking. On a bench by the side of the door sits a man holding a glass of beer; in front is an itinerant musician, playing on the hurdy-gurdy, surrounded by children listening to his music; in the background are three boors seated round a tub, smoking. *Pen, washed with bistre and Indian ink.*

H. 7 $\frac{3}{8}$ in. W. 6 $\frac{1}{8}$ in.*Ex Collection William Esdaile.*

* ADRIAN VAN OSTADE.

662. The Toper. *In colours.*

H. 3 in. W. 2 $\frac{1}{8}$ in.*Ex Collection Thomas Dimsdale and Edward Utterson.*

* ADRIAN VAN OSTADE.

663. A Man walking, with a Bag under his Arm. Signed with the artist's initials. *In colours.*

H. 3 $\frac{1}{4}$ in. W. 1 $\frac{3}{4}$ in.

JOHN BOTH.

Nat. 1610. Ob. 1650.

664. A Landscape. In the foreground a clump of trees; to the right a rustic bridge crosses a ravine, in the rear of which are rocky mountains. *Red chalk.*

H. 7 $\frac{1}{4}$ in. W. 12 $\frac{1}{4}$ in.

JOHN BOTH.

665. A Landscape, through which runs a road on which are two women in conversation, with mules in the distance. The road leads to a hilly background. *Pen and bistre, washed with Indian ink.*

H. $7\frac{1}{8}$ in. W. $11\frac{1}{2}$ in.

JOHN BOTH.

666. A Landscape. In the foreground three trees; to the right a woman riding on a mule, preceded by an old man and woman; farther on, another old man driving a mule and a few sheep. At the side are some high rocks and mountains in the distance. *Pen and bistre, washed with Indian ink.*

H. $7\frac{1}{8}$ in. W. $11\frac{1}{2}$ in.

* JOHN BOTH.

667. A Landscape. On the left of the view a river passes through the distance; a roadway ascends to the hill across the foreground, by the nearest side of which are two groups of trees and a piece of water. *Pen and sepia, with Indian ink washed.*

H. $7\frac{1}{4}$ in. W. $11\frac{1}{8}$ in.

* WILLIAM VAN DE VELDE.

Nat. 1610. Ob. 1693.

668. Views of the English and Dutch Fleets engaged in the celebrated Four Days' Fight off Nieuport, 1666, under the command of the Duke of Albemarle and Admirals De Ruyter and Van Tromp. *With copious notes. Indian ink.*

H. 9 in. W. 5ft. $8\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

669. Another view of the same subject.

H. 9 in. W. 5ft. $8\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

670. The Attack of the Dutch Fleet upon Chatham, June, 1667.

With notes of reference. Indian ink.

H. 15 in. W. 3ft. 10 in.

For the accuracy of this drawing, see the Duke of Albemarle's narrative to the House of Commons, printed in Echard's *History of England*, vol. ii. p. 183.

* WILLIAM VAN DE VELDE.

671. Harwich, taken from Landguard Fort, off which the Dutch lay, May 19th, 1672, on the occasion of the Battle between the united Fleets of England and France, under the command of the Duke of York (afterwards James the Second), and the Count d'Estrées, and the Fleet of Holland under Admiral De Ruyter. *With copious notes.*

H. 9½ in. W. 4ft. 10 in.

Sketched for one of the series of pictures, painted by the artist, of the Dutch victories.

WILLIAM VAN DE VELDE.

672. A Study of the Hull of an English Ship of War, called 'The Princess,' and dated 1673. *Black chalk, slightly washed with Indian ink.*

H. 7½ in. W. 11 in.

WILLIAM VAN DE VELDE.

673. A Study of the Hull of an English Ship of War, named 'The Sussex,' with the Royal Arms of England at the stern. Dated 1679, and signed with the artist's initials. *Black chalk.*

H. 11½ in. W. 15 in.

WILLIAM VAN DE VELDE.

674. A Study of the Hull of a Frigate. *Black chalk.*

H. 10½ in. W. 17½ in.

WILLIAM VAN DE VELDE.

675. A Study of the Hull of a Dutch Man of War, with a highly decorated stern. *Black chalk and Indian ink.*

H. $10\frac{1}{2}$ in. W. $15\frac{1}{4}$ in.

Ex Collection Paul Sandby.

WILLIAM VAN DE VELDE.

676. A foreshortened View of a Dutch Man of War dismantled. *Indian ink.*

H. $15\frac{3}{4}$ in. W. $13\frac{3}{4}$ in.

WILLIAM VAN DE VELDE.

677. A Marine View. Several vessels at sea in a gale of wind. *Black chalk, washed with Indian ink.*

H. 12 in. W. $16\frac{1}{4}$ in.

Ex Collection Benjamin West.

WILLIAM VAN DE VELDE.

678. A Marine View, with various Dutch Vessels of War. Van de Velde's yacht is seen in the foreground. *Black chalk, washed with Indian ink.*

H. $6\frac{1}{8}$ in. W. $15\frac{3}{8}$ in.

* WILLIAM VAN DE VELDE.

679. A Harbour, with Shipping. *Indian ink, washed.*

H. $5\frac{3}{4}$ in. W. 16 in.

* WILLIAM VAN DE VELDE.

680. Van de Velde's Yacht sailing into port, with other Shipping in Harbour. *Pencil and Indian ink, washed.*

H. 6 $\frac{1}{2}$ in. W. $15\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

681. The Arrival of William III., with Shipping in a brisk Gale.
Pencil and Indian ink, washed.

H. 11 $\frac{1}{4}$ in. W. 19 $\frac{3}{8}$ in.

* WILLIAM VAN DE VELDE.

682. Another Study of the same. *Pencil and ink washed.*

H. 8 $\frac{3}{4}$ in. W. 13 $\frac{3}{4}$ in.
Ex Collection P. H. Lankrink.

* WILLIAM VAN DE VELDE.

683. The Arrival of William III. *Pencil and Indian ink washed.*

H. 9 $\frac{1}{2}$ in. W. 18 in.

* WILLIAM VAN DE VELDE.

684. Dutch Vessels in a Calm. *Black lead and sepia washed.*

H. 10 in. W. 16 in.

* WILLIAM VAN DE VELDE.

685. Boats on the Beach, and Figures, with Dutch Ships in the distance. *Black lead and Indian ink washed.*

H. 9 $\frac{3}{4}$ in. W. 15 $\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

686. Sea-beach, with Man of War's Boats landing at a Jetty.
Ships of war at anchor. *Black lead and sepia washed.*

H. 9 $\frac{1}{2}$ in. W. 15 $\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

687. Sea-shore in a Calm. Vessels in the distance. *Black lead and ink washed.*

H. 9 $\frac{1}{2}$ in. W. 15 $\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

688. The Stern of an English War Ship, with the Royal Standard and other Flags flying. Dated 1660. *Indian ink washed.*
H. $32\frac{1}{4}$ in. W. $18\frac{3}{4}$ in.

* WILLIAM VAN DE VELDE.

689. A foreshortened View of the same Vessel, showing the bows and the quarter-deck. *Indian ink washed.*
H. $25\frac{1}{2}$ in. W. $20\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

690. A broadside View of a Ship of War. *Indian ink washed.*
H. 24 in. W. $22\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

691. Sea Beach with Vessels at Anchor. A man on the jetty hailing a ship. *Black lead and ink washed.*
H. $9\frac{3}{4}$ in. W. $15\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE.

692. On the Zuyder Zee. Vessels at Anchor, Wieringen in the distance. *Indian ink washed.*
H. $6\frac{1}{4}$ in. W. $15\frac{1}{8}$ in.

* WILLIAM VAN DE VELDE.

693. A Dutch Harbour. With Men of War at anchor. *Indian ink washed.*
H. $6\frac{3}{8}$ in. W. $16\frac{3}{8}$ in.

* WILLIAM VAN DE VELDE.

694. View on the River with Dutch Men of War. *Black lead.*
H. $6\frac{1}{8}$ in. W. 10 in.

* WILLIAM VAN DE VELDE.

695. Dutch Men of War. *Indian ink washed.*
H. 9 in. W. 21 in.

* WILLIAM VAN DE VELDE.

696. A Calm, with Vessels at Anchor. *Indian ink washed.*H. 10 $\frac{3}{8}$ in. W. 15 $\frac{7}{8}$ in.

* WILLIAM VAN DE VELDE.

697. A View on the Coast of Holland. *Indian ink washed.*H. 6 in. W. 15 $\frac{5}{8}$ in.

* WILLIAM VAN DE VELDE.

698. Boats at Sea. *Black lead.*H. 7 $\frac{1}{2}$ in. W. 11 $\frac{7}{8}$ in.*Ex Collection Jonathan Richardson.*

* WILLIAM VAN DE VELDE.

699. A Sea Beach. *Indian ink washed.*H. 6 $\frac{1}{4}$ in. W. 16 $\frac{3}{8}$ in.

* WILLIAM VAN DE VELDE.

700. A Calm with Vessels. Kykdúin in the distance. At the back is the date 5 June, 1655. *Indian ink washed.*H. 6 $\frac{1}{2}$ in. W. 86 $\frac{3}{8}$ in.

* WILLIAM VAN DE VELDE.

701. Dutch Men of War in a breeze, Saluting. *Indian ink washed.*H. 7 in. W. 9 $\frac{3}{8}$ in.*Ex Collection P. H. Lanckrink.*

GERARD DOUW.

Nat. 1613. Ob. 1674.

702. A Man wearing a cap, seated with his hands clasped before him. *Red chalk.*H. 6 $\frac{1}{4}$ in. W. 7 $\frac{3}{8}$ in.

* GERARD DOUW.

703. Portrait of a Lady with a cap and ruff. Silver-point on Vellum.

H. $5\frac{3}{4}$ in. W. $4\frac{3}{4}$ in.

* GABRIEL METZU.

Nat. 1615. Ob. 1658.

704. A Dutch Boor, with a cap, holding a pipe in one hand, and a bottle in the other. *Black chalk, heightened with white on blue paper.*

H. $13\frac{3}{8}$ in. W. $7\frac{3}{4}$ in.

GABRIEL METZU.

705. A Peasant seated in a chair, holding a glass of liquor, with a pipe in his right hand. *Black chalk, heightened with white.*

H. 10 in. W. $7\frac{7}{8}$ in.

GABRIEL METZU.

706. An Interior of a Cottage, in which a woman seated in a chair is watching a child in a cradle, and at the same time caressing a cat. Signed by the artist, G. Metzu. *Black chalk heightened with white.*

H. 12 in. W. 10 in.

GABRIEL METZU.

707. A Dutch Boor seated at a table holding a glass of beer in one hand and a tobacco-pipe in the other. *Black chalk, heightened with white.*

H. 9 in. W. $6\frac{1}{8}$ in.

Ex Collection M. Desperet.

* GABRIEL METZU.

Nat. 1615. Ob. 1658.

708. Study of a Man kneeling upon one knee. *Black chalk, heightened with white.*

H. $7\frac{1}{2}$ in. W. $6\frac{1}{4}$ in.

* GABRIEL METZU.

709. Study of a Man leaning upon a staff. *Black chalk, heightened with white on blue paper.*

H. 10 $\frac{3}{8}$ in. W. 6 in.

P. VAN DER BERG.

Nat. 1615. Ob. 1655.

710. The interior of J. P. Zoome's Picture Gallery, an intimate friend of Rembrandt. He is represented exhibiting his pictures to Prince Eugene and several amateurs. *Pen, washed with Indian ink and sepia.*

H. 9 $\frac{1}{2}$ in. W. 16 $\frac{1}{8}$ in.

Ex Collection Ploos Van Amstel.

THOMAS WYCK.

Nat. 1616. Ob. 1686.

711. A View on the coast of the Mediterranean, with Boats and Figures; in the middle distance a castle on a hill. *Indian ink.*

H. 6 in. W. 8 $\frac{1}{8}$ in.

* THOMAS WYCK.

- 712 A Harbour in the Mediterranean. The entrance to which is guarded by strong fortifications situated on the brow of two hills, in the distance a bridge connects the city with the suburbs, also fortified. The masts of two ships are seen riding at the mouth of the harbour. *Indian ink washed.*

H. 5 $\frac{7}{8}$ in. W. 8 $\frac{1}{4}$ in.

SOLOMON RUYSDAEL.

Nat. 1616. Ob. 1670.

713. View of Dort Cathedral, on the Meuse, with many boats and figures. The Cathedral is seen in the distance with water in the foreground. *Black chalk, washed with Indian ink.*

H. 8 $\frac{3}{8}$ in. W. 13 $\frac{1}{8}$ in.

* SOLOMON RUYSDAEL.

714. A Landscape with two figures on the brow of a hill. *Black chalk.*

H. 5 $\frac{1}{4}$ in. W. 8 $\frac{1}{4}$ in.

ANTONIO WATERLOO.

Nat. Antwerp, 1618. Ob. 1679,

715. A Forest Scene, two men conversing beneath a group of oaks. *Black chalk, heightened with white, on grey paper.*

H. 15 in. W. 21 $\frac{1}{4}$ in.

Ex Collection Ploos Van Amstel.

ANTONIO WATERLOO.

716. A Woody Landscape. In the foreground a river with trees overhanging its banks. *Black chalk, heightened with white, on a grey ground, and washed with Indian ink.*

H. 17 $\frac{1}{8}$ in. W. 22 in.

Ex Collection M. Desperet.

ANTONIO WATERLOO.

717. A View in Holland. In the foreground a canal; to the left a wooden building; a bridge over the canal leads to a cottage. *Black chalk, heightened with white, on grey paper, and washed with Indian ink.*

H. 15 in. W. 22 in.

Ex Collection Ploos Van Amstel.

* ANTONIO WATERLOO.

718. A Forest Scene. *Black chalk and Indian ink.*

H. 11 $\frac{1}{8}$ in. W. 18 $\frac{1}{8}$ in.

* ANTONIO WATERLOO.

719. A Pastoral Landscape. A man is fishing from the bank, and on a rustic bridge in the foreground, a man and woman are in conversation. *Indian ink washed.*

H. 7 $\frac{1}{8}$ in. W. 11 $\frac{1}{8}$ in.

* ANTONIO WATERLOO.

720. A Farm House with trees by the side of a road. *Black chalk and Indian ink washed, heightened with white, on blue paper.*

H. 15 $\frac{1}{8}$ in. W. 18 in.

PHILIPPE DE KONING.

Nat. 1619. Ob. 1689.

721. A study of two Heads. Signed by the artist. *Pen and bistre.*

H. 4 $\frac{1}{8}$ in. W. 5 $\frac{1}{2}$ in.

PHILIPPE DE KONING.

722. A View on the banks of the river Amstel, near Amsterdam ; to the right a windmill near a cottage ; a woman and boy are walking in front of it ; close by, a man is towing a barge ; in the middle of the river are two boats with figures ; behind the windmill a man is leaning on a bridge. *Water-colours.*

H. 9 $\frac{3}{8}$ in. W. 12 $\frac{7}{8}$ in.

* PHILIPPE DE KONING.

723. Landscape with a Castle on a hill. *Pen and bistre, with Indian ink washed.*

H. 6 $\frac{3}{8}$ in. W. 9 $\frac{3}{8}$ in.

* PHILIPPE DE KONING.

724. A Landscape with a Windmill. *In colour.*

H. 11 $\frac{1}{2}$ in. W. 16 $\frac{3}{4}$ in.

* PHILIPPE DE KONING.

725. A Rocky Landscape. A river is seen gliding through the country, with houses on its banks, and in the foreground is a fountain with a female, partially naked, bathing her feet. *Pen and Indian ink washed.*

H. 7 $\frac{3}{8}$ in. W. 12 $\frac{1}{4}$ in.

*ARNOLD VANDER NEER.

Nat. 1619. Ob. 1683.

726. A Landscape by Moonlight. On the border of a forest, on a winter's night, a man, woman, and a boy are driving cattle along a road leading to a village, seen in the distance. The moon has risen, and although partly obscured by clouds, casts strong shadows from the several objects seen in the drawing. *Pen and sepia, washed with Indian ink.*

H. 6 in. W. 5½ in.

BARTHOLOMEW BREEMBERG.

Nat. 1620. Ob. 1660.

727. A Landscape, with the Coliseum and other buildings, at which two men in the foreground are looking. Signed '*B. B. fecit.*' *Bistre.*

H. 5½ in. W. 7½ in.

Ex Collection Lord Spencer.

BARTHOLOMEW BREEMBERG.

728. Portrait of the Artist, drawn by himself, holding his palette and brushes. *Black chalk.*

H. 11 in. W. 8¾ in.

CORNELIUS BEGA.

Nat. 1620. Ob. 1664.

729. A Study for the figure of a Man kneeling. Signed with the initials of the artist, and dated 1654. *Red chalk.*

H. 11½ in. W. 7½ in.

HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

Nat. 1620. Ob. 1680.

730. A Landscape. To the right a river, and to the left a group of figures behind some trees; in the distance a town. *Pen and sepia, washed with Indian ink.*

H. 3¾ in. W. 6¼ in.

HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

731. A Landscape. In the foreground are two men walking, and behind them are houses on a rock. *Pen and sepia, washed with Indian ink.*

H. 6½ in. W. 9½ in.

HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

732. A Woody Landscape. In the foreground a group of four figures, in the rear of which a man and woman are walking. *Pen and sepia, washed with Indian ink.*

H. 6½ in. W. 10½ in.

Ex Collection Richard Houlditch.

HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

733. A Landscape. In the middle distance a man riding on a mule towards a river from which other figures are walking. On the same road, but nearer to the foreground, are two travellers. *Pen and bistre.*

H. 8 in. W. 10½ in.

Ex Collection Benjamin West.

* HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

734. An Italian Landscape. A fountain by the roadside; a tomb in the middle distance; and beyond, buildings with a walled town on the banks of the river. *Pen and bistre, with bistre and Indian ink wash.*

H. 3½ in. W. 6½ in.

* HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

735. A Landscape with Mountains, and a lake. Travellers descending a road in the middle distance, and two females in conversation under a tree in the foreground of the same road. *Pen and bistre, with Indian ink washed.*

H. 7½ in. W. 11½ in.

HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

736. A Landscape, with numerous figures, representing Joseph being sold by his brethren to the Ishmaelites. *Pen and bistre, washed.*

H. $7\frac{1}{2}$ in. W. $10\frac{1}{2}$ in.

HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

737. A Landscape. In the foreground are three figures driving a flock of sheep. *Pen and bistre, washed with Indian ink.*

H. $9\frac{1}{2}$ in. W. $14\frac{1}{2}$ in.

HERMAN SWANEVELT (CALLED THE HERMIT OF ITALY).

738. An upright Landscape, with Elijah fed by an Angel. To the left is a group of trees ; on the second plain are a few trees on an eminence ; in the centre flows a river down the side of a mountain. *Pen, washed with Indian ink and bistre.*

H. $8\frac{1}{2}$ in. W. $7\frac{1}{2}$ in.

Ex Collection M. de Vos and William Esdaile.

* ARNOLD MAASS.

Nat. 1620. Ob. .

739. The Château of Egmont, North Holland. *Indian ink.*

H. $10\frac{1}{2}$ in. W. $15\frac{1}{2}$ in.

PHILIPPE WOUVERMANS.

Nat. 1620. Ob. 1668.

740. A Study of a Man holding a hawk on his wrist, accompanied by two dogs. *Black chalk.*

H. $4\frac{1}{2}$ in. W. $3\frac{1}{2}$ in.

* PHILIPPE WOUVERMANS.

741. A Study for a Horse-fair. In the foreground a man has mounted upon a horse, who, much to his consternation,

and that of a woman with a barrow, is kicking out his heels; beside him are a man and woman mounted; and by the side of the female stands the buyer; behind is a woman; other figures are in the background by a cabaret.
Brown chalk.

H. $11\frac{1}{2}$ in. W. $13\frac{1}{2}$ in.

Ex Collection ——. Mark unknown.

* PHILIPPE WOUVERMANS.

742. Study of Falconers. *Bistre, on umber-coloured paper, heightened with turpentine white.*

H. $8\frac{1}{2}$ in. W. $12\frac{1}{2}$ in.

* PHILIPPE WOUVERMANS.

743. A Hawking Party. *Red chalk.*

H. $5\frac{1}{2}$ in. W. $7\frac{1}{2}$ in.

PHILIPPE WOUVERMANS.

744. Cavalry Soldiers, with Trumpeters blowing 'to horse;' a woman standing by the side of one of them, and a dog in the foreground. *Drawn with a brush, slightly washed with warm colour.*

H. 7 in. W. 9 in.

* PHILIPPE WOUVERMANS.

745. A Halt by the Roadside. At the door of a cottage a tired woman is lying asleep on a bundle, a dog at her feet and a soldier sitting behind her with a musket over his shoulder; before this group stands a horse with a halter round his head, and behind him on the ground are two children seated. A man is going away in the middle distance. On the foreground the artist has affixed his initials, 'P. F. W.'

H. $7\frac{1}{2}$ in. W. $11\frac{1}{2}$ in.

Ex Collection Chevalier Claussen.

* PHILIPPE WOUVERMANS.

746. An expansive Landscape with a Cornfield in the middle distance, in which men are reaping, while others are loading a waggon. Various figures are passing through to a farm-house in the distance, beside a river with boats; and in the foreground a hawking party, with two beggars asking alms from a horseman. *Pen and bistre, washed with Indian ink.*

H. 9 in. W. 13½ in.

Ex Collection Marquis de Lagoy and William Esdaile.

ALBERT VAN EVERDINGEN.

Nat. 1621. Ob. 1675.

747. A View in Norway. To the right a tower with a flag flying on the top, and a group of three figures at the foot. Signed 'A. V. E.' *Pen and bistre.*

H. 4½ in. W. 6½ in.

ALBERT VAN EVERDINGEN.

748. A View on the Sea-shore, with boats and figures on the beach. Signed with the artist's initials. *Pen and sepia.*

H. 3¼ in. W. 7¼ in.

ALBERT VAN EVERDINGEN.

749. A Landscape, with a river running through it; on the banks are two fishermen with their nets drying; to the right a man in a boat, beyond which is a sailing-boat with four figures, and cattle grazing on the bank; in the distance are some trees, a church, and three windmills. Signed 'A. V. E.' *Indian ink.*

H. 7 in. W. 11½ in.

* ALBERT VAN EVERDINGEN.

750. A Landscape, with Fishermen drying their nets. On the right of the view two men, just come ashore in their boat,

are hanging their nets to dry, a second boat is hauled up on the river bank, and three men are leaving her. A church with a house stands on an eminence; on the opposite side of the river is a house near to the water's edge, and on the left a thatched cottage, partly supported on poles with two trees, and a bank leading to the centre of the foreground, upon which the artist has placed his initials 'A. E. V.' *Indian ink washed.*

H. 6½ in. W. 9½ in.

* ALBERT VAN EVERDINGEN.

751. Alkmaar. On a landing-stage a woman appears to have been washing three lobster-pots, and is preparing to put them on board a boat which two men are endeavouring to get alongside; a man on the stage waiting to go on board the same boat. On the left of the view a man is lowering the halyards of a mainsail to bring a sloop round to the same stage. The wind is blowing fresh, and the effect is well told by the vessel's sailing up the river, on the banks of which is seen a town with churches and mills. On a piece of board in the foreground the artist has placed his initials, 'A. V. E.' *Indian ink, washed.*

H. 7 in. W. 11½ in.

Ex Collection Count Lagoy.

J. B. WEENINX.

Nat. 1621. Ob. 1660.

752. A Traveller seated and reclining on a trunk. *Washed with Indian ink.*

H. 8½ in. W. 6½ in.

ADAM PYNAKER.

Nat. 1621. Ob. 1673.

753. A Landscape. In the foreground are two trees, at the foot of one a man is partly seen; behind him a river, with a

path leading up a hill to a house. *Pen and sepia, washed with Indian ink.*

H. 15 $\frac{3}{4}$ in. W. 11 $\frac{1}{2}$ in.

J. VAN DER DOES.

Nat. 1623. Ob. 1673.

754. A Landscape. In the foreground a group of sheep and goats. The shepherd is seated under the shadow of a tree; near to him are other sheep and goats. In the background is another shepherd, driving forward a flock of sheep. Signed and dated, 'J. V. Does, 1657.' *Indian ink.*

Ex Collections John Macgowan, William Roscoe, and W. Esdaile.

* J. VAN DER DOES.

755. A Shepherd with sheep at a well. Signed by the artist, and dated 1672. *Sepia washed.*

H. 8 in. W. 9 $\frac{3}{4}$ in.

* J. VAN DER DOES.

756. The Holy Family. The mother seated in the centre of the picture, under a tree by the side of a fountain, is watching the Child sleeping on her lap; in the distance, Joseph directs his attention towards them. A group of sheep and goats, with a lamb, are in repose by the Virgin, and on her right is a wall with the artist's name. The ass is partly seen descending a hill in the distance. *In colours.*

H. 11 $\frac{1}{4}$ in. W. 10 $\frac{3}{8}$ in.

Ex Collection Ploos Van Amstel.

* J. VAN DER DOES.

757. Moses and the Burning Bush. Moses is seen crouching under a tree in flames, with a flock of sheep. On the right corner of the drawing the artist has written his name, 'J. V. D.,' and date 1658. *Bistre wash, and a little black chalk.*

H. 8 $\frac{1}{2}$ in. W. 10 $\frac{1}{2}$ in.

NICOLAS BERCHEM.

Nat. 1624. Ob. 1683.

758. A Female milking a Goat ; behind her is a large pitcher ; on each side are other goats, and in the background a cottage. *Red chalk.*

H. $5\frac{1}{4}$ in. W. $7\frac{1}{4}$ in.*Ex Collection Lempereur.*

NICOLAS BERCHEM.

759. A Sheet of Studies of Goats, Sheep, and Cows. *Black chalk.*

H. $8\frac{1}{4}$ in. W. $15\frac{1}{4}$ in.

NICOLAS BERCHEM.

760. A Sheet of Studies of a Group of Sheep. *Black chalk.*

H. $8\frac{3}{4}$ in. W. $14\frac{1}{4}$ in.

* NICOLAS BERCHEM.

761. A Bullock Cart. By the wall of a barn are two bulls, one standing and the other lying on the ground, waiting to be yoked to a heavy country cart. A dog is in the foreground behind the bull, and on the cart's pole is the yoke for the oxen. *Pen and bistre, washed with Indian ink.*

H. $5\frac{1}{4}$ in. W. $7\frac{1}{4}$ in.

NICOLAS BERCHEM.

762. A Sketch for a Landscape. In the foreground is a girl milking a goat ; to the right a woman, standing by the side of a cow, and a goat ; and to the left stands a mule. Signed by the artist. *Pen and bistre.*

H. $6\frac{1}{4}$ in. W. $7\frac{1}{4}$ in.

NICOLAS BERCHEM.

763. A Landscape with a Goat, behind which a woman is milking a Cow, and another carrying a basket stands by her side. Signed by the artist. *Indian ink, washed.*

H. 11 $\frac{1}{4}$ in. W. 8 in.

Ex Collection William Esdaile.

NICOLAS BERCHEM.

764. A Study of Three Goats. *Black chalk, heightened with white.*

H. 7 in. W. 10 $\frac{1}{4}$ in.

Ex Collection Mariette.

NICOLAS BERCHEM.

765. A Landscape. In the foreground a group of figures, a female on a donkey, and by her side a man and two goats; behind her sits a man on a laden mule; in front of her a girl, a goat, and two dogs. A river flows through the centre, and on its bank a man is driving cattle. Signed by the artist. *Sepia washed.*

H. 9 $\frac{1}{2}$ in. W. 13 $\frac{1}{4}$ in.

* PETER WOUVERMANS.

Nat. 1625. Ob. —.

766. A Halt at the entrance to a sutler's booth; a group of officers are assembled, one of whom holds his horse which a man is rubbing down; their attention seems directed to one of their companions seated on a basket, who is forward in making love to the mistress of the booth. *In colours.*

H. 7 in. W. 10 $\frac{1}{4}$ in.

* PETER WOUVERMANS.

767. The March of an Army. The companion drawing. A General on horseback by the side of a river is giving instructions to his officers. A tent stands on the rising ground, and the army and camp followers are seen on the march. *In colours.*

H. 7 in. W. 10 $\frac{1}{4}$ in.

JOHN LINGELBACH.

Nat. 1625. Ob. 1687.

768. A Seaport. In the foreground several figures are unlading a ship and packing bales of goods on the back of a mule ; under the stern are six men in a boat, and two others on shore conversing ; in the distance are other boats and figures. Signed '*J. Lingelbach fecit.*' *Indian ink.*

H. 9 in. W. 14 $\frac{1}{2}$ in.

JOHN LINGELBACH.

769. A View of a Seaport in the Levant. The companion drawing. Numerous figures, some of whom are occupied with bales of goods, and near them a lady and gentleman walking, followed by a female attendant. Signed '*J. Lingelbach fecit.*' *Indian ink.*

H. 9 in. W. 14 $\frac{1}{2}$ in.

PAUL POTTER.

Nat. 1625. Ob. 1654.

770. A Study of Pigs, and beneath, in the same manner, a group of figures.

H. 4 $\frac{1}{2}$ in. W. 5 $\frac{1}{2}$ in.*Ex Collection Uvedale Price.*

At the back of the drawing Mr. Price has written that he bought it at the Hague, May 29, 1789.

PAUL POTTER.

771. A Study of an Old Horse standing by the side of a dead one. Study for the Etching by himself called 'the Mazette.' *Black chalk.* (See back of the drawing.)

H. 3 $\frac{1}{2}$ in. W. 4 $\frac{1}{2}$ in.

Also, a Study of the hinder part of a Bull. *Black chalk.*

H. 3 $\frac{1}{2}$ in. W. 4 $\frac{1}{2}$ in.

PAUL POTTER.

772. A Bull's Head, the Study for the picture at the Hague.
Black chalk.

H. $10\frac{3}{4}$ in. W. $11\frac{1}{4}$ in.

* PAUL POTTER.

773. A Steer. *Red chalk.*

Octagon. H. $7\frac{1}{2}$ in. W. $8\frac{1}{2}$ in. .

* PAUL POTTER.

774. A Pig lying asleep. *Black chalk.*

H. 3 in. W. 6 in.

* PAUL POTTER.

775. Study of Six Pigs and a Wheelbarrow. *Black chalk.*

H. 4 in. W. $5\frac{3}{8}$ in.

* JAN VANDER ULFT.

Nat. 1627. Ob. .

776. An upright Landscape, with a road leading to a bridge, on which stands a round tower ; other buildings and hills in the distance. *Pen and umber washed.*

H. $17\frac{1}{8}$ in. W. $14\frac{1}{4}$ in.

JAN VANDER ULFT.

777. A View of Ancient Roman Ruins. Dated and signed by the artist, 1667. *Pen and sepia.*

H. $5\frac{1}{8}$ in. W. $7\frac{1}{2}$ in.

JAN VANDER ULFT.

778. A View of 'Il Ponte Mola.' Numerous figures are seen passing over ; on the banks of the river several other figures ; a boat is moored alongside, and on the opposite shore an obelisk and some ruins. *Pen and Indian ink.*

H. $7\frac{1}{2}$ in. W. $11\frac{1}{2}$ in.

Ex Collection Van Gole and William Esdaile.

* HENRY VERSCHURING.

Nat. 1627. Ob. 1690.

779. A View of an Encampment under a large building, with sutlers' booths in the middle distance; in the foreground are groups of figures variously occupied; and in the centre is a group of trumpeters and drummers. *Pen and sepia, washed with Indian ink.*

H. 11 $\frac{1}{8}$ in. W. 16 in.

WILLIAM ROMEYN.

Nat. 1630. Ob. .

780. A Landscape. In the foreground a group of cattle near ruined columns; a river runs across the centre; on the other side, under some buildings, is a similar group of cattle, some of which are fording the stream. Signed. *Indian ink, washed.*

H. 15 in. W. 12 in.

LUDOLPH BAKHUIZEN.

Nat. 1631. Ob. 1709.

781. A Marine View, with boats and shipping lying at anchor. To the left the sky is illumined by the rays of the setting sun behind a rock. *Pen and sepia, washed with Indian ink.*

H. 4 in. W. 6 $\frac{1}{2}$ in.

LUDOLPH BAKHUIZEN.

782. A Sea View off the Coast of Holland, with vessels in a fresh breeze. *Bistre and Indian ink.*

H. 5 in. W. 7 in.

LUDOLPH BAKHUIZEN.

783. A large Ship under Sail ; a smaller one seen in the distance.
Pen and Indian ink, washed.

H. $10\frac{1}{2}$ in. W. $7\frac{1}{4}$ in.

*LUDOLPH BAKHUIZEN.

784. The Vessel in which William III. left Holland for England.
She is lying broadside on the water, with her topsails aback,
and the Dutch flag flying at the jib-boom and mast-heads ;
the English flag on a staff at her stern. Another war-ship
is ahead of her, and a naval yacht sailing towards them ;
in the distance is a low sandy beach with a lighthouse.
Pen and sepia and India ink washed.

H. $5\frac{1}{4}$ in. W. $8\frac{1}{4}$ in.

Ex Collection M. de Vos and William Esdaile.

*LUDOLPH BAKHUIZEN.

785. A Seaport, with hills in the distance, and vessels sailing and
at anchor. Signed by the artist. *Pen and bistre, and Indian
ink washed.*

H. $4\frac{1}{8}$ in. W. $6\frac{1}{2}$ in.

*LUDOLPH BAKHUIZEN.

786. His own Portrait, drawn in 1688. Oval. *Red chalk.*

H. $8\frac{1}{2}$ in. W. $6\frac{1}{8}$ in.

*LUDOLPH BAKHUIZEN.

787. A Gale. A ship of war riding at anchor, with cables out of
each bow. A three-masted boat is going to render her
assistance ; a town and fort, with a flag on a tower, in the
distance. *Pen and Indian ink washed.*

H. $3\frac{1}{8}$ in. W. $5\frac{1}{8}$ in.

* LUDOLPH BAKHUIZEN.

788. A Calm, with a Dutch line-of-battle ship at anchor; the sails hanging loosely to the yards. *Pen and sepia, with Indian ink wash.*

H. $7\frac{1}{2}$ in. W. $9\frac{1}{8}$ in.

Ex Collection Van Haaken.

LUDOLPH BAKHUIZEN.

789. A Marine View. In the foreground a boat is putting off from a smack to join a three-masted Dutch ship lying at anchor; other vessels are seen in the distance. Signed with the artist's initials, 'L. B.' on the flag of the smack. *Pen, washed with Indian ink.*

H. $7\frac{1}{2}$ in. W. $11\frac{1}{4}$ in.

Ex Collection Van Briunanburg.

LUDOLPH BAKHUIZEN.

790. A Marine View. In the foreground two large Dutch ships of war in full sail. *Pen and Indian ink.*

H. $11\frac{1}{8}$ in. W. $17\frac{3}{8}$ in.

JOHN HENDRICK ROOS.

Nat. 1631. Ob. 1685.

791. Two Horsemen halting under a Gateway, one of whom has dismounted, and is fastening the girth of his horse; by his side are a boy and three dogs; in the distance other horsemen are seen approaching. Signed by the artist. *Pen and Indian ink.*

H. $9\frac{1}{8}$ in. W. $10\frac{1}{8}$ in.

JOHN HENDRICK ROOS.

792. A Group of Sheep attended by a Shepherd, who is seated and reclining against a pedestal, on which stands a sculptured vase, sheltered by the branch of a tree. Signed 'J. H. Roos fecit.' *Pen, washed with Indian ink and bistre.*

H. $13\frac{1}{4}$ in. W. $10\frac{1}{4}$ in.

Study from which the print was made. See Barch, No. 31.

* JOHN HENDRICK ROOS.

793. Peasants, with Sheep and Cattle, going to Market; on a ruin in the foreground, the artist has signed 'J. Roos fe.' and the date '1673.'

H. 11½ in. W. 15½ in.

* A. VAN DE CABEL.

Nat. 1631. Ob. 1695.

794. A Landscape, with Trees growing from Banks. *Indian ink washed, heightened with white.*

H. 14 in. W. 10½ in.

* A. VAN DE CABEL.

795. An Italian Landscape, seen through a Group of Trees. *Pen and Indian ink washed, heightened with white, on brown paper.*

H. 18 in. W. 10½ in.

* A. VAN DE CABEL.

796. A Rocky Landscape, with a Bridge in the middle distance. *Pen and sepia, and Indian ink wash.*

H. 6¾ in. W. 11¾ in.

WILLIAM VAN DE VELDE, JUN.

Nat. 1633. Ob. 1707.

797. The English and Dutch Fleets. Men rowing in boats. Signed with the artist's initials. *Pen and sepia, washed with Indian ink.*

H. 7½ in. W. 13 in.

Ex Collection John Barnard and William Esdaile.

WILLIAM VAN DE VELDE, JUN.

798. A Sea View, with several Dutch Ships of War and Boats with Crews rowing. *Pen, washed with Indian ink.*

H. 6 in. W. 11 in.

Ex Collection B. West, Sir Thomas Lawrence, and William Esdaile.

WILLIAM VAN DE VELDE, JUN.

799. A Calm off the Coast of Holland, with various vessels lying at anchor. *Indian ink, washed.*

H. $5\frac{1}{2}$ in. W. $15\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

800. A View of the Port of Amsterdam, with numerous vessels at anchor in front of the city. Signed with the artist's initials. *Pen and bistre, washed with Indian ink.*

H. $5\frac{1}{2}$ in. W. $14\frac{3}{4}$ in.

* WILLIAM VAN DE VELDE, JUN.

801. A Calm, with Vessels at anchor on a Gala Day. *Pencil, and Indian ink washed.*

H. $7\frac{7}{8}$ in. W. $13\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

802. Fishing Boats in a Gale of Wind. *Pen and ink.*

H. $7\frac{7}{8}$ in. W. $10\frac{7}{8}$ in.

* WILLIAM VAN DE VELDE, JUN.

803. A Calm, with Vessels at anchor. *Pen and ink:*

H. $3\frac{1}{2}$ in. W. $4\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

804. A Calm. *Pen and ink washed.*

H. $8\frac{1}{8}$ in. W. 9 in.

* WILLIAM VAN DE VELDE, JUN.

805. A Dutch Man of War. Dated 1704. *Pen and ink.*

H. $4\frac{1}{4}$ in. W. $8\frac{1}{8}$ in.

* WILLIAM VAN DE VELDE, JUN.

806. A Calm, with Boats. *Pen and ink.*H. $7\frac{1}{2}$ in. W. $11\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

807. The Dutch Fleet at anchor off the Coast of Holland. *Pencil, washed.*H. 8 in. W. $19\frac{3}{4}$ in.

* WILLIAM VAN DE VELDE, JUN.

808. The Dutch Fleet at anchor. At the corner is written, 'The States' Fleet, 12th May, 1665.' *Indian ink washed.*H. $8\frac{1}{2}$ in. W. $21\frac{3}{8}$ in.

* WILLIAM VAN DE VELDE, JUN.

809. The Dutch Fleet at anchor. *Pencil and Indian ink.*H. $7\frac{7}{8}$ in. W. $16\frac{1}{4}$ in.*Ex Collection Sir James Thornhill.*

* WILLIAM VAN DE VELDE, JUN.

810. Another View of the same. *Pencil and Indian ink.*H. 8 in. W. $23\frac{3}{4}$ in.*Ex Collection Sir James Thornhill.*

WILLIAM VAN DE VELDE, JUN.

811. Vessels in a Calm off the Coast of Holland. In the foreground a boat filled with figures rowing. Signed with artist's initials, 'W. V. V. Jr.' *Indian ink.*H. $5\frac{3}{8}$ in. W. $15\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

812. The Entrance to a Harbour. Low water. *Indian ink, washed.*H. $6\frac{1}{4}$ in. W. 16 in.

* WILLIAM VAN DE VELDE, JUN.

813. Boats in a Breeze at the Mouth of a Harbour. *Pen and ink.*

H. $5\frac{3}{4}$ in. W. $9\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

814. Entrance to a Harbour. *Pencil, and ink washed.*

H. $6\frac{1}{4}$ in. W. 16 in.

* WILLIAM VAN DE VELDE, JUN.

815. A Dutch Man of War beating to windward. *Pen and ink washed.*

H. $8\frac{1}{2}$ in. W. $12\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

816. A Shipwreck. *Pen and ink.*

H. $8\frac{1}{2}$ in. W. $10\frac{3}{4}$ in.

* WILLIAM VAN DE VELDE, JUN.

817. A Shipwreck. Two sketches, *pen and Indian ink.* Signed, and dated 1704, with a description in old Dutch.

H. $4\frac{3}{8}$ in. W. $7\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

818. Vessels at anchor saluting the Royal Yacht. *Pen and ink.*

H. 7 in. W. $9\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

819. A Ship of War at anchor. *Pen and ink.*

H. $4\frac{1}{2}$ in. W. $8\frac{3}{8}$ in.

* WILLIAM VAN DE VELDE, JUN.

820. A stiff Breeze, with vessels, and hills in the distance. *Pen and ink.*

H. $5\frac{3}{8}$ in. W. 9 in.

* WILLIAM VAN DE VELDE, JUN.

821. Vessels sailing. In the distance a Dutch town. *Indian ink washed.*

H. $5\frac{1}{2}$ in. W. $14\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

822. A Study of the Hull of a Man of War. *Pen and ink*, with notes of size, &c. in Dutch.

H. $7\frac{1}{2}$ in. W. $12\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

823. Vessels at anchor in a Calm. *Pen, and Indian ink washed.*

H. $5\frac{1}{2}$ in. W. $11\frac{1}{2}$ in.

* WILLIAM VAN DE VELDE, JUN.

824. Fishing Boats, with men walking on shore. *Indian ink washed.*

H. $5\frac{1}{2}$ in. W. $9\frac{1}{2}$ in.

JOHN HACKAERT.

Nat. Amsterdam. Ob. 1635.

825. An upright Landscape. In the foreground two mules, on one of which a woman is riding; beyond are two men and a mountainous distance. *Pen, washed with Indian ink and bistre.*

H. $7\frac{1}{2}$ in. W. $6\frac{1}{2}$ in.

JOHN HACKAERT.

826. A Landscape with a River flowing through it; to the left are two figures preceded by a dog, in the background a man with two asses laden. Signed with the monogram of the artist, and dated 1670. *Pen and sepia, washed with Indian ink.*

H. $5\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

* JOHN HACKAERT.

827. A Landscape with cattle crossing a river. A man on horse-back giving instructions to shepherds descending the bank, in the middle distance a shepherd with his dog stands on the foreground. *Pen and Indian ink washed.*

H. $9\frac{1}{2}$ in. W. $14\frac{1}{2}$ in.

JAN VAN HAGEN.

Nat. the Hague, 1635. Ob. 1679.

828. A Woody Landscape, with a river in the foreground. *Pen, washed with Indian ink.*

H. $7\frac{1}{4}$ in. W. 12 in.

JAN VAN HAGEN.

829. A Landscape. In the foreground a traveller reclining; behind him are three large trees; to the right a cottage and a wooden fence; to the left a road skirted by trees. *Black chalk, washed with Indian ink, heightened with white on a grey ground.*

H. 9 in. W. $11\frac{1}{2}$ in.

JAN VAN HAGEN.

830. A Study of Oak-trees in the forest. *Black chalk, washed with Indian ink, on grey paper.*

H. $15\frac{1}{4}$ in. W. 20 in.

JAN VAN HAGEN.

831. A Forest Scene. *Black chalk, and Indian ink washed.*

H. 16 in. W. $21\frac{1}{2}$ in.

Ex Collection Charles Rogers.

* JAN VAN HAGEN.

832. A Village on the Banks of a River. In the foreground is a boat with a washboard, in which are two men, one of whom is seated in the stern, while the other is pushing off. On the shore, a man is washing a couple of pods or baskets. In the middle distance, a wooden bridge crosses the stream to a village; boats are on the river both above and below the bridge, and over the latter four men are passing, one of them on horseback. *Black chalk, and Indian ink washed on blue paper.*

H. $13\frac{1}{2}$ in. W. 20 in.

Ex Collection William Esdaile.

JAN STEEN.

Nat. 1636. Ob. 1689.

833. A Peasant seated in a chair, laughing. *Black chalk, heightened with white on a grey ground.*

H. 11 in. W. $8\frac{3}{4}$ in.

JACOB RUYSDAEL.

Nat. 1636. Ob. 1681.

834. A View in Holland. With cottages. On the banks of a canal, three boats with figures are seen on the river, in the foreground a man fishing. On the reverse a sketch of a town. *Slightly tinted with colour.*

H. 4 in. W. $7\frac{3}{4}$ in.

JACOB RUYSDAEL.

835. A Landscape, with a cottage on the summit of a rock, with a tree overhanging a waterfall. In the middle distance are other trees and a bank, with hills in the distance. *Black chalk, and Indian ink.*

H. 6 in. W. 8 in.

JACOB RUYSDAEL.

836. A Landscape. In the foreground is a row of trees bordering a meadow; to the left a row of pollards; in the middle distance flows a river with boats. *Indian ink.*

H. 6½ in. W. 10¼ in.

JACOB RUYSDAEL.

837. A Landscape. In the foreground a canal, on which are two barges; by the side of it are four trees, and in the middle distance a row of pollards. *Indian ink.*

H. 8½ in. W. 10¼ in.

JACOB RUYSDAEL.

838. A Study of Oak Trees. *Black chalk, washed with Indian ink, heightened with white on gray paper.*

H. 10½ in. W. 13½ in.

JACOB RUYSDAEL.

839. Ruins of an old Building, overgrown with trees. *Black chalk, heightened with white.*

H. 11½ in. W. 15½ in.

Ex Collection Lord Spencer and William Esdaile.

MELCHIOR HONDECOETER.

Nat. 1636. Ob. 1695.

840. A Scene in a Park. Close to the wall of a palace is a group of domestic and other poultry; an old hen with a brood of chickens alarmed at the near approach of a peacock; a game-cock volunteers to protect his dame, and is on the point of attacking the peacock, who seems prepared for the encounter. *Indian ink and colours.*

H. 9½ in. W. 13¼ in.

PETER MOLYN (CALLED CAVALIERE TEMPESTA).

Nat. Haerlem, 1637. Ob. 1701.

841. A Landscape; the entrance to a village, a woman seated at the road-side, with a man walking towards the cottage; in the middle distance a shepherd with sheep. Signed and dated 1655. *Black chalk, washed with Indian ink.*

H. $5\frac{3}{4}$ in. W. $7\frac{1}{2}$ in.

JOHN VAN DER HEYDEN.

Nat. 1637. Ob. 1712.

842. The entrance to a Town in Holland, representing a house built over a canal; a female with a child in her arms carrying a pitcher. *Water colours.*

H. $11\frac{1}{4}$ in. W. $15\frac{1}{4}$ in.

* JOHN VAN DER HEYDEN.

843. A Chateau on the Banks of the river near Dort. *In colours.*

H. $8\frac{1}{4}$ in. W. 13 in.

* JOHN VAN DER HEYDEN.

844. Diakonie Huys, the Orphan Asylum, Amsterdam. *In colours.*

H. $9\frac{1}{8}$ in. W. $13\frac{3}{8}$ in.

WILLIAM DE HEUSCH.

Nat. 1638. Ob. —.

845. A Woody Landscape, and figures. In the foreground a man sitting on the trunk of a fallen tree, conversing with a woman with a basket on her head. *Pen and bistre, washed with Indian ink.*

H. $11\frac{1}{2}$ in. W. $15\frac{7}{8}$ in.

GASPARD NETSCHER.

Nat. 1639. Ob. 1684.

846. Study for Two Portraits. A lady seated under a tree; a gentleman, returned from shooting, with his dogs by his side, holds in his hand a dead bird, which he is showing to the lady. In the background a mansion. *Indian ink.*

H. 12½ in. W. 9½ in.

ADRIAN VAN DE VELDE.

Nat. 1639. Ob. 1672.

847. An Allegory. A male and female seated near a fountain. Dated at back. *Fine pen and umber.*

H. 7¼ in. W. 5½ in.

* ADRIAN VAN DE VELDE.

848. Study of a Cow. *Red chalk.*

H. 2¾ in. W. 3½ in.

* ADRIAN VAN DE VELDE.

849. Study of a Steer. *Red chalk.*

H. 3¾ in. W. 5¾ in.

* ADRIAN VAN DE VELDE.

850. Study of a Horse harnessed to the Shaft of a Cart. On the right of it are the initials 'A. V. V.' *Red chalk.*

H. 3½ in. W. 5¼ in.

* ADRIAN VAN DE VELDE.

851. A Woman milking a cow. *Red chalk.*

H. 3¾ in. W. 3½ in.

* ADRIAN VAN DE VELDE.

852. A Landscape, with Sheep and Cattle. In a stream and on its banks is a group of cows and sheep, and a man asleep, resting his head upon the lap of a woman. A ford leads across the river to a road by the side of a water-mill, under the ruins of an old castle. The millers are at work, and the distance is composed of hills and trees. On the reverse a sketch in black lead of peasants and cattle. *Pen, Indian ink washed.*

H. $6\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

Ex Collection Ploos Van Amstel.

ADRIAN VAN DE VELDE.

853. A Study of a Woman milking. *Red chalk.*

H. $5\frac{3}{4}$ in. W. $4\frac{1}{4}$ in.

ADRIAN VAN DE VELDE.

854. A Study of two Cows. *Red chalk.*

H. $3\frac{3}{4}$ in. W. $4\frac{1}{4}$ in.

Ex Collections Lord Spencer and Thomas Dimsdale.

ADRIAN VAN DE VELDE.

855. A Study of a Cart Horse harnessed. *Red chalk.*

H. $3\frac{3}{4}$ in. W. $5\frac{1}{4}$ in.

ADRIAN VAN DE VELDE.

856. A Woody Landscape. *Black chalk and Indian ink.*

H. $5\frac{1}{2}$ in. W. $7\frac{1}{4}$ in.

ADRIAN VAN DE VELDE.

857. Study of Cows, and Heads and Parts of other Cows. *Coloured chalk, slightly tinted.*

H. $8\frac{7}{8}$ in. W. $11\frac{1}{8}$ in.

ADRIAN VAN DE VELDE.

858. A Landscape. In the foreground cattle and sheep crossing a rivulet, from which a horse with a man on his back is drinking, and near a man driving sheep; in the centre a group of trees. Dated and signed 'A. V. V. 1656.' *Indian ink.*

H. $5\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

ADRIAN VAN DE VELDE.

859. A Study of Trees. In the foreground a man seated on the trunk of one, which is lying on the ground. *Pen, sepia, and Indian ink.*

H. $12\frac{3}{8}$ in. W. $16\frac{3}{8}$ in.

KAREL DU JARDIN.

Nat. 1640. Ob. 1678.

860. A Landscape. In the foreground three men are dragging a net to land; to the left a man and a boy driving two cows and goats to the river, on the right bank of which stands a castle, and in the distance are lofty mountains. Signed 'K. du Jardin fecit. 1657.' *Pen, washed with Indian ink.*

H. 4 in. W. $8\frac{1}{2}$ in.



JOHN PETER VAN SLINGELANDT.

Nat. 1640. Ob. 1691.

861. A Miniature Portrait of a Young Lady, with her Hair in Ringlets, and wearing a Necklace and Neckerchief. On vellum. *Crayon, slightly tinted with colour.*

H. $4\frac{1}{2}$ in. W. $3\frac{3}{8}$ in.

Ex Collection Baron Van Gole.



JOHN PETER VAN SLINGELANDT.

862. A Miniature Portrait of a Young Lady, with a black Head-dress. On vellum. *In colours.*

H. $4\frac{1}{2}$ in. W. $3\frac{1}{2}$ in.

* JACQUES TOORNVLIET.

Nat. 1641. Ob. 1719.

863. A Girl with a Bird in a Cage. At the left upper part of the drawing the artist has signed his name, 'J. Toornvliet fe.' *Black and red chalk.*

H. 6 in. W. 4 $\frac{1}{8}$ in.

* J. VAN NICKELE.

864. Interior of the Old Church, Amsterdam. On a buttress in the church the artist has written his name, 'J. V. Nickele Pinxt,' with the date 1670. *In colours.*

H. 18 $\frac{3}{8}$ in. W. 13 $\frac{1}{2}$ in.

* A. VAN BORSUM.

865. A Chateau surrounded by Ruins. On the right corner the artist has signed his name, 'A. Borsum.' *Pen and bistre, faintly washed with colour.*

H. 8 $\frac{1}{8}$ in. W. 13 $\frac{1}{2}$ in.

PETER DE HOOGE.

Nat. circa 1643. Ob. —.

866. The Interior of an Old Dutch House, with three entrances: one leading to the bedrooms, another to a spiral staircase, and over the door of the third is a tablet with the letters 'P A. V R.' *Pen, bistre, and Indian ink.*

H. 7 $\frac{3}{8}$ in. W. 10 $\frac{3}{8}$ in.

ALBERT FLAMEN.

Flourished circa 1670.

867. A Pool of Water, interspersed with bulrushes and numerous water-fowl. Signed by the artist. *Indian ink and colours.*

H. 5 in. W. 8 $\frac{1}{4}$ in.

ALBERT FLAMEN.

868. A Pool of Water, surrounded with Bulrushes. In the foreground are two large water-fowl and four young ones; above them three others are flying. Signed 'A. B. Flamen ft.' *Indian ink and colours.*

A companion to the foregoing drawing.

DIRK VAN BERGEN.

Nat. 1645. Ob. 1689.

869. A Landscape, with cattle fording a stream. In the background a herdsman. *Indian ink on vellum.*

H. 6½ in. W. 8¾ in.

DIRK VAN BERGEN.

870. A Landscape. In the centre a large tree overshadowing a well, around which repose a group of cattle, sheep, goats, and a mule heavily laden; by the side of the well a shepherd and shepherdess are reclining; in the distance are mountains. Signed 'D. v. Bergen.' *Indian ink on vellum.*

H. 8¼ in. W. 11⅝ in.

Ex Collection Baron Van Gole.

DIRK VAN BERGEN.

871. A Landscape. In the foreground an ox surrounded by sheep, &c.; in the middle distance two figures under a tree; beyond, other cattle. *Indian ink washed.*

H. 11½ in. W. 9¼ in.

*A. HEUGTENBURGH.

Nat. 1646. Ob. 1733.

872. Butterflies and Moths. *In colours on vellum.*

H. 7⅝ in. W. 9⅞ in.

* J. DOOMER.

Nat. 1647. Ob. —.

873. Landscape, with a Canal and Mill, near Amsterdam. On a boat in the foreground at the left the artist has signed his initials 'J. D.' *In colours.*

H. 5½ in. W. 8¾ in.

* J. DOOMER.

874. A Road through a Valley. The road passes beside a corn-field, on the right along which a woman is walking. A man on the opposite side has left the road, and walks on a bank towards the left. On a hill in the middle distance are a castle and ruins, and another hill over the man has a church erected on its brow. *Pen and bistre washed, and slightly tinted.*

H. 7¾ in. W. 11½ in.

* G. NEYTS.

Flourished 1681.

875. Two Landscapes. That on the left has a road passing over a bridge, beyond which is a castle, and in the distance a castle stands upon a high hill. Two horsemen and a traveller on foot are in conversation on the road. The drawing on the right represents a farmhouse, with a flight of steps leading to the door, and at the side of the house a water-mill. Various figures are introduced, and on the bank is a man reclining on the ground. The artist has signed both drawings at opposite sides. *Pen and sepia washed.*

H. 2½ in. W. 4¾ in.

* JOHN LUYKEN.

Nat. 1649. Ob. —.

876. Surrender of Jehoiachin, King of Judah, to Nebuchadnezzar. From the gate of Jerusalem an immense concourse of soldiers on horse and foot are issuing, accompanied with waggons, camels, and elephants laden with

spoil. Tents and siege instruments are under the city walls. In the foreground are the tents of the king of Babylon, who is standing under an umbrella with Zedekiah. He holds a sceptre towards Jehoiachin, on his knees in chains, from whose head the attendants are removing the crown. The mother of the king and princes are being led away captive. *Pen and sepia, washed with Indian ink.*

H. 10½ in. W. 14 in.

ABRAHAM STORCK.

Nat. 1650. Ob. 1708.

877. A Marine View, representing several English and Dutch ships escorting King William III. to the shores of England. Signed, and dated 1688. *Pen, washed with bistre and Indian ink.*

H. 7¼ in. W. 11½ in.

FREREDIC MOUCHERON.

Nat. 1653. Ob. 1686.

878. A Landscape, in which a woman, boy, and dog are walking along a road. Towards the spectator, on the right, a river bounded by high rocks. In the distance a mountainous cave. *Pen and sepia, washed with Indian ink.*

H. 7 in. W. 11½ in.

Ex Collection Baron Van Gole.

JOHN STORCK.

Circa 1675.

879. View of a Seaport in the Levant, with shipping, buildings, and figures. *Indian ink and bistre.*

H. 4 in. W. 6¼ in.

JOHN STORCK.

880. A View near the mouth of the Rhine at Rotterdam; buildings, figures, &c. *Pen and bistre, washed with Indian ink.*

H. 3¾ in. W. 6½ in.

JOHN STORCK.

881. A Seaport on the Coast of Italy. To the left the Pope's pleasure-yacht moored alongside the shore ; on the opposite side are several vessels lying at anchor, and other small craft. *Pen, washed with Indian ink and bistre.*

H. $7\frac{1}{2}$ in. W. $12\frac{1}{4}$ in.

JOHN STORCK.

882. A View in Amsterdam, with '*de Haringh pakkers Tooren.*' Dated, and signed 'J. Storck, 1678.' *Pen, Indian ink, and bistre.*

H. $7\frac{1}{4}$ in. W. 12 in.

Ex Collections William Esdaile and John Macgowan.

JOHN STORCK.

883. A View on a Canal in Amsterdam, in the rear of the Exchange. Dated and signed 'J. Storck, 1681.' *Pen washed with Indian ink and bistre.*

H. $7\frac{3}{8}$ in. W. $12\frac{1}{8}$ in.

Ex Collections William Esdaile and John Macgowan.

A companion to the above.

* JOHN STORCK.

884. A Seaport. At the end of a quay, upon which is an old, richly sculptured arch, rides a large ship, with a fine curved stern high out of the water, her fore and fore-top-sails and mainsails hanging in brails ; beyond her, two similar ships are sailing out of harbour. On the left are fortifications, and the highest of these approached by a flight of steps. Several men are at work upon the boats rowing about or made fast, and on the foreground of the quay is an man with an ass and panniers. *Pen and bistre, and Indian ink washed.*

H. $7\frac{1}{2}$ in. W. $12\frac{1}{4}$ in.

* JOHN STORCK.

885. A Seaport. On the landing-place are assembled several groups of figures variously occupied, and on a pedestal is a statue. A church stands at the side of the quay. On the water boats are seen approaching and departing from the stairs. Behind one of these boats a ship is sailing, and slightly bending to the wind, with a pennant flying under Dutch colours. *Pen and bistre, and Indian ink washed.*

H. $4\frac{1}{8}$ in. W. $6\frac{1}{4}$ in.

* J. F. BLOEMAN (DETTO ORIZONTE).

Nat. 1656. Ob. —.

886. A Landscape, with a bridge and viaduct in the middle distance. On the back of the drawing a sketch of a building in Indian ink, heightened with white. *Pen and Indian ink washed.*

H. $6\frac{1}{8}$ in. W. $9\frac{7}{8}$ in.

* DIRK MAAS.

Nat. 1656. Ob. —.

887. A Landscape, with a statue under some trees, buildings in the distance. In the middle ground are two huntsmen, and in the foreground a sportsman with a dog. *Indian ink washed.*

H. $5\frac{1}{8}$ in. W. $8\frac{1}{8}$ in.

* JACOB DE HEUSCH.

Nat. 1657. Ob. 1701.

888. Landscape on the Banks of a River, with Ferry-boat. On the bank to the left is seen a flight of steps, with some men at work in a well. *Slightly tinted.*

H. $8\frac{3}{8}$ in. W. $14\frac{1}{4}$ in.

ADRIAN VAN DER WERF.

Nat. 1659. Ob. 1727.

889. Lot and his Daughters. Signed by the artist. *Pen and sepia, washed with Indian ink.*

H. $9\frac{1}{2}$ in. W. 8 in.

*ADRIAN VAN DER WERF.

890. Portrait of a Gentleman standing at an open Window leaning on a pedestal. *Indian ink washed.*

H. 6½ in. W. 5½ in.

*ADRIAN VAN DER WERF.

891. Study of Drapery. *Red chalk.*

H. 16½ in. W. 9½ in.

*WILLIAM VITRINGA.

Flourished about 1690.

892. A Calm. A barge, with her sail hanging loosely at the mast, is gliding with the tide down a river; she tows a boat attached to her stern, other vessels going in the same direction are seen through the haze, and a man in a reddish brown coat with a stick is watching them from the foreground. Signed and dated 1699. *In colours.*

H. 5¾ in. W. 7 in.

Ex Collection William Esdaile.

*WILLIAM VITRINGA.

893. Vessels on the Scheldt. On the top of the drawing the Artist has signed his name, W. Vitringa, and date 1703. *Indian ink washed.*

H. 5½ in. W. 7½ in.

WILLIAM VAN MIERIS.

Nat. 1662. Ob. 1747.

894. The Flight of Dædalus and his son Icarus from Crete. Very highly finished, and signed 'W. v. M.' *Indian ink.*

H. 4½ in. W. 6½ in.

WILLIAM VAN MIERIS.

895. Apollo Slaying the Python. Signed with the initials of the artist, and dated 1690. *Indian ink.*

H. 4½ in. W. 6½ in.

* WILLIAM VAN MIERIS.

896. A Magdalen. *Black chalk on vellum.*

H. $5\frac{1}{8}$ in. W. $4\frac{1}{2}$ in.

CORNELIUS DUSART.

Nat. 1665. Ob. 1704.

897. The Interior of a Cabaret, with numerous figures of men and women carousing, drinking, smoking, singing, and playing. Dated by the artist 1697. *Pen, and umber washed.*

H. $8\frac{3}{4}$ in. W. $14\frac{1}{4}$ in.

Ex Collection Baron Van Gole.

* CORNELIUS DUSART.

898. Two Studies upon separate pieces of vellum of a man and woman. The woman's face is turned over her left shoulder, holding in her right hand a square bottle, and in her left a glass. The man holds his hat in his left hand, and a long glass three parts filled in his right. *Water colour.*

H. $5\frac{1}{8}$ in. W. $4\frac{1}{8}$ in.

Ex Collection Marquis Lagoy and William Esdaile.

* CORNELIUS DUSART.

899. The entrance to a village with a well and a church in the distance. A woman is drawing water from the well, and in the foreground a man, with a horn in his right hand, is leaving a woman carrying a basket with vegetables under her arm; behind them a boy is playing with a dog, which he holds by a long string; on the opposite side near a door is a man seated wearily with his face turned round, and a jug in his hand; on the right-hand corner of the drawing, the artist has signed his name with the date 169, but the figure that should follow is cut away. *In colours.*

H. $11\frac{1}{2}$ in. W. $15\frac{1}{8}$ in.

JAN VAN DER MEER (CALLED DE JONGHE).

Nat. 1665. Ob. 1688.

900. A Landscape. In the foreground a group of sheep and lambs reposing; to the right two women and a little boy; in the background a wooded hill with buildings. Dated, and signed 'J. v. der Meer de Jonghe, fect.' *Indian ink.*

H. 5 $\frac{3}{4}$ in. W. 8 $\frac{1}{2}$ in.*Ex Collection Baron Van Gole.*

*JAN VAN DER MEER (CALLED DE JONGHE).

901. A Landscape with sheep and cattle. At the base of a rocky landscape down which a path descends, a shepherd is driving a herd of cattle and sheep, followed by a feeble man and woman, behind them two asses with panniers are travelling in an opposite direction. On the back of the hindmost is a woman seated, attended by a man and dog, and they are preceded by a man and boy. Buildings in ruins are on each side of the descending pathway, and beyond is a very high hill running down to the plain in the distance on the bottom of the drawing; in the centre the artist has written his name, 'J. V. Der Meer, 1687.' *Black chalk, and Indian ink washed.*

H. 11 $\frac{1}{2}$ in. W. 16 $\frac{1}{4}$ in.

JAN VAN DER MEER (CALLED DE JONGHE).

902. A Landscape. In the foreground a river, on which are several boats with figures, and at the waterside a group of men and cattle waiting to be ferried over. On the opposite side of the river some hilly scenery with mountains in the distance. Signed and dated by the artist 1686. *Indian ink.*

H. 8 $\frac{3}{8}$ in. W. 13 $\frac{7}{8}$ in.

JAN VAN DER MEER (CALLED DE JONGHE).

903. A Landscape, with a flock of sheep and lambs reposing. In the background a group of figures under some trees. Signed. *In colours.*

H. 8 $\frac{3}{8}$ in. W. 11 in.

JAN VAN VER MEER (CALLED DE JONGHE).

904. A Group of two sheep and two Lambs lying by their side. In the background rises a mountain. In the foreground the artist has signed his name and 1787. *Black chalk, washed with Indian ink.*

H. 7 $\frac{1}{8}$ in. W. 13 $\frac{1}{8}$ in.

* JAN VAN DER MEER (CALLED DE JONGHE).

905. Peasants with sheep and goats. On the corner of the drawing the artist has signed his name, 'J. Vdér Méér de Jonghe f.' *In colours.*

H. 8 $\frac{1}{4}$ in. W. 13 in.

ISAAC MOUCHERON.

Nat. 1670. Ob. 1744.

906. An upright Landscape, with waterfall in the foreground running over rocks, and a man seated on the bank fishing; a woman stands by his side, mountains in the distance. Signed by the artist. *Water colours.*

H. 7 $\frac{1}{8}$ in. W. 5 $\frac{1}{2}$ in.

* ISAAC MOUCHERON.

907. A Pastoral landscape with a waterfall. *Pen and wash, slightly tinted.*

H. 9 $\frac{1}{2}$ in. W. 7 $\frac{1}{8}$ in.

* ISAAC MOUCHERON.

908. A Landscape with a waterfall. In the centre of the view beneath some buildings is seen a river which discharges itself down a fall, between rocks, two men are seated upon the ground contemplating the scene, behind them is a man holding a net. *Bistre, Indian ink washed.*

H. 6 $\frac{1}{8}$ in. W. 8 $\frac{3}{8}$ in.

ISAAC MOUCHERON.

909. A Classical Landscape composition in the foreground, two women seated are listening to a man, who is relating his adventures; behind them is a pool of water, to which a flight of steps leads, and upon a pedestal is a statue of one of the river gods; various architectural ruins are introduced, and in the distance is seen a town approached by a bridge with two arches; mountains rise in the background, and in the left of the view is an avenue of trees leading to the water-edge, across which a man with a dog is about to pass. *Water colours.*

H. $9\frac{1}{2}$ in. W. $7\frac{1}{4}$ in.

ISAAC MOUCHERON.

910. An upright Landscape composition, with four classical figures in the foreground; a river passes across the view, on the banks of which is a semicircular temple with an archway, two figures are near the steps leading to the water; on a pedestal is a statue of a man supporting a female; trees rise gracefully in the foreground and middle distance, and in the background are hills with Italian villas. *Water colours.*

H. $11\frac{1}{2}$ in. W. $8\frac{1}{8}$ in.

Ex Collection Ploos van Amstel.

ISAAC MOUCHERON.

911. A Landscape Composition. On a terrace in the foreground is a woman seated under a fountain with two children playing by her side; behind them, is the group of John de Bellini's 'Rape of the Sabines.' A building stands behind the terrace, the portico of which is supported by four columns, and on the plain is a group of herdsmen with their flock passing across; behind them is a town with high hills on the borders of a river, on which boats are rowing and sailing in the distance, and on each side of the river are groups of trees. *Slightly tinted in water colours.*

H. $8\frac{1}{4}$ in. W. 5 in.

*ISAAC MOUCHERON.

912. A Pastoral landscape with Shepherds and Sheep. *In colours.*

H. 8 $\frac{1}{2}$ in. W. 12 $\frac{3}{8}$ in.

*ISAAC MOUCHERON.

913. A Landscape composition (Tivoli). The companion drawing in colours, on the right of the drawing is written 'Moucheron fecit.'

H. 9 in. W. 12 $\frac{3}{4}$ in.

ISAAC MOUCHERON.

914. A Landscape and Figures, with a bridge crossing a river. *Pen and sepia, washed with Indian ink.*

H. 9 $\frac{1}{8}$ in. W. 13 in.

ISAAC MOUCHERON.

915. A Classical Landscape with Italian Villa, in front of which is a lake with a man pushing off a boat; in the foreground, a man is sitting on a stone at one end of a terrace, with a dog running towards him; on the right a statue holding a vase from which water is flowing. Signed by the artist, and dated the year of his death. *Pen, washed with Indian ink.*

H. 7 $\frac{1}{4}$ in. W. 10 $\frac{7}{8}$ in.

*GERARD RADEMACHER.

Nat. 1672. Ob. 1711.

916. View on the Rhine. *Bistre, washed.*

H. 6 $\frac{1}{2}$ in. W. 11 in.

* ABRAHAM RADEMACHER.

Nat. 1675. Ob. 1735.

917. A Landscape Composition. Two pilgrims walking along a road leading over a wooden bridge to a monastic building ascended by a flight of steps; on the left a square rock rises perpendicularly from the banks; behind the bridge other rocks rise somewhat similarly, but between the second and third the ground descends to a ferry. The river stretches to the horizon with hills on each side, and various figures are introduced in the landscape. *Pen and sepia, and Indian ink washed.*

H. 7 in. W. 11 in.

Ex Collection Count de Fries.

* ABRAHAM RADEMACHER.

918. An open and extensive Landscape. A river winding through the centre of the view towards the sea. *Pen and Indian ink washed.*

H. 6½ in. W. 9½ in.

* ABRAHAM RADEMACHER.

919. Boats sailing upon a River; buildings are on each side of the banks, and in the extreme distance the spires of a church. *Pen and sepia washed.*

H. 4½ in. W. 6½ in.

Ex Collection Benjamin West.

JAN VAN HUYSUM.

Nat. 1682. Ob. 1749.

920. A Group of Flowers in a Vase on a pedestal, upon which several flowers have fallen; on the vase, in bas-relief, is the 'Rape of Dejanira.' *Pen and bistre.*

H. 7½ in. W. 6¼ in.

JAN VAN HUYSUM.

- 921. Study for a Group of Fruit and Flowers. On the vase, in bas-relief, is a group of boys; on the pedestal which supports the vase is a large snail. *Pen and Indian ink.*

H. 14 $\frac{1}{2}$ in. W. 11 $\frac{1}{2}$ in.

JAN VAN HUYSUM.

922. A Group of Flowers in an ornamental Vase resting on a pedestal, whereon lies a bird's nest with eggs. On the vase are represented two boys in bas-relief. *Red chalk, bistre, and Indian ink.*

H. 15 $\frac{1}{8}$ in. W. 12 $\frac{1}{8}$ in.

JAN VAN HUYSUM.

923. A Vase standing on a Pedestal, containing a group of flowers, upon which several have fallen. Signed by the artist. *Water colours.*

H. 15 $\frac{1}{2}$ in. W. 12 $\frac{1}{8}$ in.

* JAN VAN HUYSUM.

924. A Landscape with a Bridge. On the margin of the drawing the artist has signed his name, 'Jan Van Huysum,' and the date '1706.' *Red chalk.*

H. 9 $\frac{3}{8}$ in. W. 8 in.

* JAN BEERSTRAATEN.

925. A Chateau at Amsterdam. The building is surrounded by water, and the entrance to it is by a drawbridge. *Black lead and Indian ink, washed.*

H. 7 $\frac{3}{4}$ in. W. 12 $\frac{1}{4}$ in.

The house is still in existence.

*JACOB DE WIT.

Nat. 1695. Ob. some time after 1774.

926. A Group of Three Children. They are represented with wings, flying in the air, the centre figure carrying flowers, and more highly finished than the others. *In colours.*

H. 5 $\frac{1}{8}$ in. W. 6 $\frac{1}{2}$ in.

CORNELIUS TROOST (CALLED THE DUTCH HOGARTH).

Nat. 1697. Ob. 1750.

927. St. Nicholas' Day in the Morning. A woman with boy crying; a study for the two figures in the picture of the Fête of St. Nicholas. *Indian ink, slightly tinted with colour, and heightened with white.*

H. 15 $\frac{1}{4}$ in. W. 9 $\frac{1}{4}$ in.

* J. ANTONISSEN (MASTER OF OMMEGANCK).

928. A Hilly Landscape, with a river winding through the centre of the drawing to some hills in the middle distance; seen through the trees towards the left is a farm-house, near which, and by the side of the river, is a woman resting on a stile; a man and a boy on foot, with a woman on a donkey, are driving cattle across the water towards the spectator. Reeds, &c., fill up the foreground. *Water colours.*

H. 11 $\frac{1}{4}$ in. W. 15 $\frac{1}{8}$ in.

* JACOB CATS.

Flourished circa 1773.

929. Landscape. In the foreground a cottage with two women hanging out linen on a grass plat, in the rear of which are several large trees; to the left, a river on which is a boat

with a man and woman. On the river bank is a cottage surrounded by trees, and a horse towing a barge. Signed and dated 1773. *Pen, sepia, and Indian ink.*

H. 6½ in. W. 8½ in.

* JACOB CATS.

930. A Landscape. In the foreground is a man conversing with milk-maid carrying a yoke and pails, close by a man is leading a horse through a gateway, further on a man driving some pigs, in the rear a drawbridge. Signed at the back 'J. Cats invt. 1773.' *Pen, sepia, and Indian ink.*

H. 6½ in. W. 8½ in.

JACOB CATS.

931. A Farm near Haarlem. In an inclosure is a woman milking, on the right is a farm-building, from which a man is approaching, in the foreground three other figures. Cows are seen in the distance, behind them a windmill. Dated 1784. *Bistre, washed.*

H. 11¼ in. W. 13½ in.

* JACOB CATS.

932. A Herdsman with Sheep and Cattle. He is seated on a bank, with his dog, by the roadside under two trees, and behind him runs a stream of water in which part of his flock are standing, others are reclining on a bank beyond, and one sheep is grazing at the edge of a path; before him a cottage, by the side of the road, over the other side is a ruined building with two arches. Signed and dated at the back 'J. Cats inv. et fecit, 1767.' *Pen and bistre washed with Indian ink.*

H. 6 in. W. 8 in.

* JACOB CATS.

933. View near Haarlem. A man, seated on a bank by the roadside, appears to have inquired his way of a woman, who with a child on her left arm is directing him. A dog with his back towards her is on the ground, and a traveller a short distance onward seems watching the group. The road leads to the outskirts of a village, and a flock of sheep is coming towards the spectator. Dated December 1782. *Sepia washed.*

H. 9 $\frac{7}{8}$ in. W. 13 $\frac{1}{8}$ in.

* EGBERT VAN DILST.

Nat. 1746. Ob. 1818.

934. A Ferry-Boat. *Indian ink, washed with a little bistre.*

H. 11 $\frac{1}{2}$ in. W. 17 $\frac{1}{4}$ in.

* H. KOBELL.

935. The Banks of a Dutch Canal. On the left of the view stands a boat-builder's shed; a barge, with a ladder at the bow, is drawn upon the bank; she has a small boat hanging at her stern, and near to her a Hatch boat; ducks are swimming on the water, and a ferry-boat at the right corner is at anchor; trees in the centre overhang the water, and in the distance a windmill and two boats, one with a large sail. *Indian ink, washed.*

H. 7 in. W. 9 $\frac{1}{4}$ in.

* H. KOBELL.

936. The Ferry-Boat. A ferry-boat is crossing a navigable river loaded with cattle and goats; on the bank is a herdsman with other cattle waiting. In the distance are some ships saluting. Signed and dated 1773. *Pen and bistre, and Indian ink, washed.*

H. 4 $\frac{1}{4}$ in. W. 6 $\frac{1}{8}$ in.

* H. KOBELL.

937. A Brisk Gale. At the entrance to a harbour are seen a sloop and a Dutch man-of-war; the colours of the latter flying at the fore-topmast-head, and from a staff at her stern; the sloop, with her main and foresail set, is going out of the harbour, while a similar vessel is running in, eased off for the moment to let a rowing-boat come alongside; other vessels are sailing in the distance; the sea is rough, and on the left side of the drawing the artist has written his name, 'Kobell,' with the date '1776.' *Pen and bistre, washed with Indian ink.*

H. 4 $\frac{3}{8}$ in. W. 6 $\frac{1}{8}$ in.

Ex Collection William Esdaile.

* H. KOBELL.

938. Dutch Ships in a fresh Breeze. *Pen and bistre, washed with Indian ink.*

H. 3 $\frac{1}{4}$ in. W. 4 $\frac{1}{4}$ in.

* H. KOBELL.

939. Dutch Vessels in a fresh Breeze. On the right a landing-place. *Pen and bistre, washed with Indian ink.*

H. 6 in. W. 8 in.

* H. KOBELL.

940. A Breeze. A Dutch ship, with her topsails partly loosed and her ensign displayed, is riding at anchor, saluted by other ships on the right and ahead of her. In the foreground is a barge sailing away from the spectator, and on the left is a boat with two men, one of whom holds on by a boat-hook, while the other sets the sail. *Indian ink, washed.*

H. 8 $\frac{1}{4}$ in. W. 11 $\frac{1}{8}$ in.

Ex Collection F. H.

B. P. OMMEGANCK.

Nat. 1755. Ob. —.

941. A Landscape, with cattle and figures at a fountain. In the distance are cows fording a stream, with a village at the foot of some hills. Signed, 'B. P. Ommeganck ft.' *Pen and bistre, heightened with white.*

H. 22 $\frac{1}{8}$ in. W. 17 $\frac{1}{8}$ in.

* B. P. OMMEGANCK.

942. A Landscape Composition. Signed by the artist and dated 1789. *Black chalk and sepia wash, heightened with white, on brown paper.*

H. 14 in. W. 20 in.

B. P. OMMEGANCK.

943. A Landscape, with Shepherd and Shepherdess driving cattle, sheep, and goats across a stream. *Indian ink, heightened with white.*

H. 10 $\frac{1}{2}$ in. W. 14 $\frac{1}{8}$ in.

JAN VAN STRY.

Nat. 1756. Ob. 1815.

944. Drawing of a Cow reposing on a Bank. *Black chalk.*

H. 7 $\frac{1}{4}$ in. W. 11 $\frac{1}{4}$ in.

JAN VAN STRY.

945. A River View, with cattle in a stream and a herdsman. On the bank is a group of trees, with a building, and in the distance, boats drifting down the stream, with the effect of sunset. *Bistre wash.*

H. 6 $\frac{1}{8}$ in. W. 8 $\frac{3}{4}$ in.

JAN VAN STRY.

946. A Landscape. A group of three cows lying on the banks of a river; near them sits a cowherd, with his dog lying beside him. *Pen, bistre and slightly tinted.*

H. $4\frac{1}{2}$ in. W. 10 in.

JAN VAN STRY.

947. A Landscape. On a bank in the foreground a group of four cows, and a man and woman in conversation under a tree; to the left two cows are standing in a river drinking; in the distance a windmill and cottages. *Bistre and Indian ink.*

H. $8\frac{1}{4}$ in. W. $16\frac{1}{8}$ in.

* JAN VAN STRY.

948. A Gossip by the Wayside. Signed by the artist. *In colours.*

H. 10 in. W. $8\frac{1}{8}$ in.

* JAN VAN STRY.

949. Shepherd with Sheep and Cattle. Signed by the artist. *In colours.*

H. $8\frac{1}{4}$ in. W. 12 in.

* JAN VAN STRY.

950. View near Antwerp. Travellers resting by the wayside. *In colours.*

H. $11\frac{1}{8}$ in. W. $14\frac{1}{8}$ in.

* JAN VAN STRY.

951. A Herdsman with Cattle. *In colours.*

H. $8\frac{1}{8}$ in. W. $12\frac{1}{2}$ in.

* J. H. PRINS.

Nat. 1758. Ob. 1805.

952. A View of the Wood-garden at the 'Kettlepoort,' or Kettle-gate, Delft. In the foreground is a canal, across which is a drawbridge, on which sit a beggar and dog, and over it a man is wheeling a barrow with trunks. In the foreground a woman with a basket and pitcher, at her side a little girl, in the distance the river. Signed 'J. H. Prins, 1782.' *Water colours.*

H. 7 $\frac{1}{4}$ in. W. 8 $\frac{3}{4}$ in.

J. KOBEL.

953. A View of the Sea-walls of Schevening, with numerous figures on the sea-shore waiting the arrival of the herring-boats. Signed 'J. Kobel.' *Indian ink.*

H. 9 $\frac{1}{2}$ in. W. 15 $\frac{1}{4}$ in.

* J. KOBEL.

954. A Landscape. In the foreground are three cows, and beside a pollard a man is seen holding a bull by a chain. In the distance a river, with boats. Signed 'J. Kobel, 1834.' *Black chalk, washed with Indian ink.*

H. 11 $\frac{1}{4}$ in. W. 14 in.

* J. KOBEL.

955. A Bull with a Goad on its neck. *Black chalk.*

H. 12 $\frac{1}{2}$ in. W. 15 $\frac{3}{8}$ in.

English School.

See the English names

FRANCESCO ZUCCHERELLI.

Nat. 1702. Ob. 1788.

956. A Landscape. In the foreground a man fishing, with two females at his side, to the right cattle and goats are grazing, tended by a shepherd and shepherdess ; in the background are trees and houses. *Indian ink, heightened with white.*

H. 10½ in. W. 16½ in.

Ex Collection William Esdail.

* FRANCESCO ZUCCHERELLI.

957. The Crypt of a Cathedral. The drawing appears to be a view from nature, and is divided with a lead-pencil line, as if the artist intended to use only half the subject for the particular purpose for which he drew it. On the back is a study of two men, also from nature. *Pen and Indian ink, washed.*

H. 8 in. W. 11½ in.

* FRANCESCO ZUCCHERELLI.

958. A Landscape Composition. In the foreground two mendicants, man and woman, are asking alms from a female on horseback ; in the middle distance, a bridge with men fishing, and behind them hills, with buildings. *Pen and bistre, washed with Indian ink.*

H. 12¾ in. W. 19 in.

GIOVANNI BATISTA CIPRIANI.

Nat. 1728. Ob. 1785.

959. An Allegorical Composition, with circular centre. *Indian ink, on blue paper.*

H. 10 $\frac{3}{8}$ in. W. 16 $\frac{1}{8}$ in.

Ex Collection Edward Perks.

* GIOVANNI BATISTA CIPRIANI.

960. Cupid and Psyche *Pen, and bistre washed.*

Diameter 6 in.

* GIOVANNI BATISTA CIPRIANI.

961. The Morning Star, an Allegory. In the centre, on some clouds, a winged female is seated with two children on her lap, and around her are various winged boys, with the emblems of Night and Morning. Oval. *Red chalk, framed.*

H. 14 $\frac{3}{4}$ in. W. 18 $\frac{1}{2}$ in.

* GIOVANNI BATISTA CIPRIANI.

962. Nymphs and Cupids Sporting. *Black and red chalk.*

H. 6 $\frac{1}{2}$ in. W. 15 $\frac{1}{2}$ in.

ANGELICA KAUFFMAN.

Nat. 1740. Ob. 1807.

963. Venus at her Toilette, with numerous attendants. *Pen and bistre washed, heightened with white.*

H. 6 $\frac{1}{8}$ in. W. 12 in.

* ANGELICA KAUFFMAN.

964. Maria of Moulines. Engraved. Oval. *Black and red chalk.*

H. 13 in. W. 10 $\frac{1}{8}$ in.

* ANGELICA KAUFFMAN.

965. Ariadne abandoned by Theseus on the Island of Naxos.
Engraved. Oval. *Black and red chalk.*

H. 12 in. W. 9½ in.

* ANGELICA KAUFFMAN.

966. A Study for Angelina. *Red chalk.*

H. 10 in. W. 16½ in.

* ANGELICA KAUFFMAN.

967. A Study for an Allegorical subject, over the chimney in the
Library of Gudy House. *Pen, and washed.*

H. 4¾ in. W. 13 in.

The following thirty-eight portraits by Ottavio Leoni were purposely omitted from the examples of the artist's works in the catalogue on account of their number, and are now introduced as they form part of the collection, viz.—

Cardinal Camillo Borghese,
Cardinal Pietro Aldobrandino,
Cardinal Nicolo Monaldisco,
Cardinal Madinezso,
Cardinal Leni,
Cardinal Caietano,
Cardinal Paranicino,
Cardinal Pallotta,
Cardinal Platti,
Cardinal Diatrichstain, &c.,

and various other eminent personages, ladies and gentlemen of the Court of Rome at the beginning of the seventeenth century, making a total of one thousand and five drawings.





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